

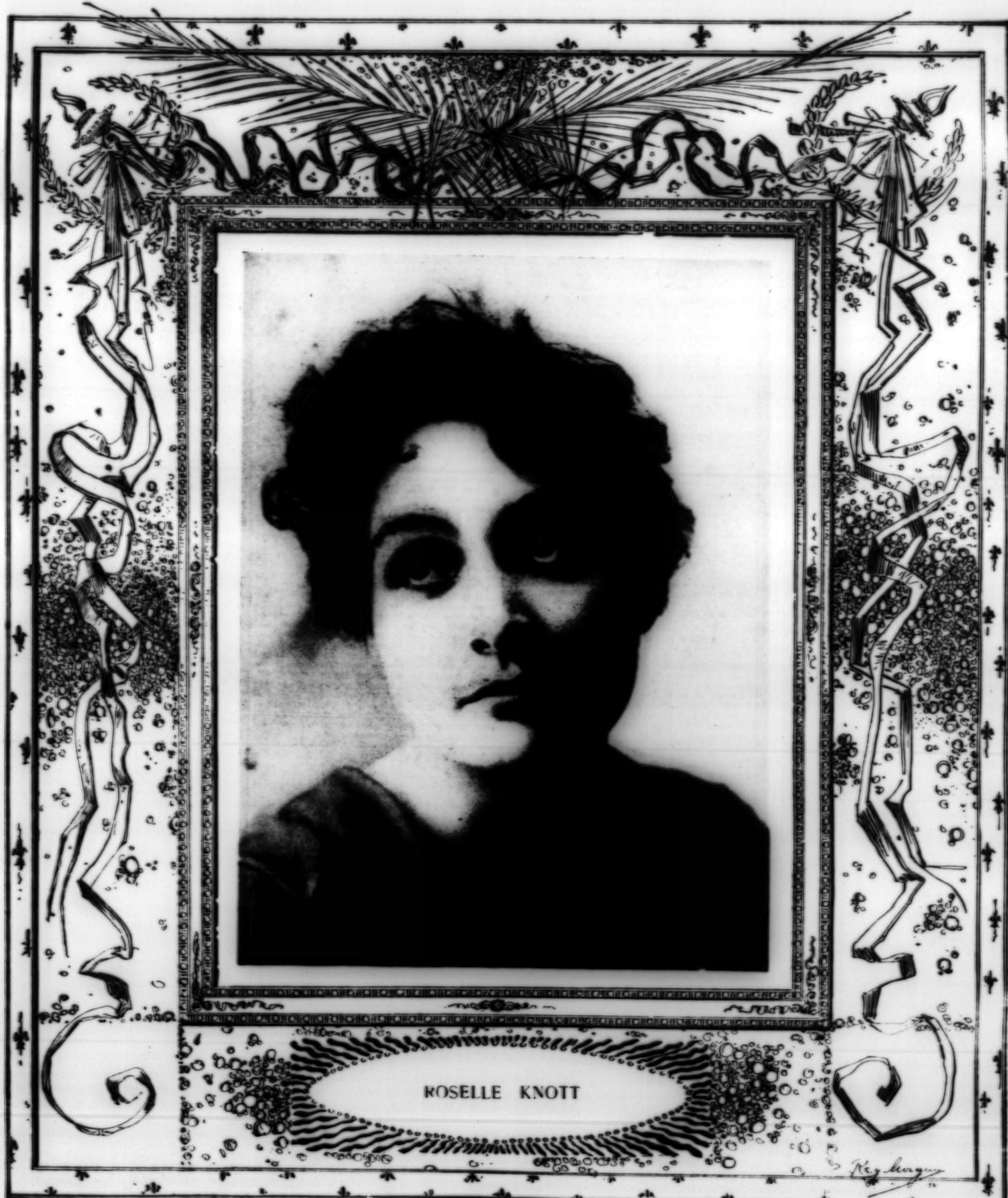
TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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PRICE, TEN CENTS.



ROSELLE KNOTT.



Roselle Knott, whose portrait appears above and a picture of whom is also carried on the first page of THE MIRROR this week, began her theatrical career about ten years ago. She was born in Hamilton, Canada, and was educated in the convent of the Loreto order in her native city.

Miss Knott's first success was won as Diane in Paul Kauvar. She also distinguished herself as Annie Carson in The Power of the Press. She then studied the dual role in Hoodman Blind, in which she made a hit. As Diane in Paul Kauvar, Miss Knott won perhaps the most pronounced of her earlier successes, her stately appearance and charms of person fitting the part admirably. Joining Richard Mansfield's company, Miss Knott won new honors, her work as Marcelle in A Parisian Romance being received with special favor by the press and public. Again, in The New South, she illustrated a new phase of her ability in the character of George Gwynne, and she was complimented everywhere for her acting as Hetty, the heroine of The Cotton King.

Miss Knott is now playing the leading part of Nourmelle in The Cherry Pickers, at the Fourteenth Street Theatre, to the quite apparent satisfaction of the audiences that applaud that play. Her beauty lends distinction to the role, and her bistrionic arts fit all its requirements.

THE BLACK CROOK IN MEXICO.

The destruction of the theatre at Monterey, Mexico, would have necessitated the cancellation of the date of The Black Crook in that city had not the management of the Tivoli Garden volunteered the use of the resort for Manager Newell's company.

The people of Monterey were so desirous to witness a production of the piece that the Garden, seating 2000 persons, was offered Mr. Newell rent free. General Randall, of the Montrev Transportation line, also agreed to transport the scenery, property and baggage of the company without charge from Monterey to the Garden, which is situated two miles outside the city limits. The company opened in Monterey Sunday night.

Harry St. Onmond, who booked the company's route over the Russell Circuit, will start next month on an extended tour of Mexico. "Every manager who has visited Mexico late," said Mr. St. Onmond the other day, "tells me that the country is a veritable gold mine for theatrical people. I have sent one vaudeville company down here and it is doing a big business. I am going to take another company with me next month, and intend to look the country over thoroughly and see whether the reports that have reached us of its pecuniary possibilities are authentic or exaggerated."

WILL OF WALTER L. SINK.

The will of the late Walter L. Sinn, the Brooklyn theatrical manager, was filed for probate in the Surrogate's Court on Thursday last by his father, Colonel William E. Sinn, who is named as executor. Mr. Sinn was a member of several fraternal societies, including the United Workmen, the Select Knights, the Masonic Mutual Aid Association of Cleveland, O., the Knights Templar, and the Mutual Life Indemnity Association. The policies amount to \$10,000, and this amount he bequeathed to his mother, Annie E. Sinn, with whom he lived. He also left her his furniture and pictures, except a collection of bound pictures, which he left to his nephew, Frank M. Hoyt.

To his father he left all his rights and interests in the theatrical business and all his jewelry except his watch and chain, which goes to his nephew, Walter L. Hoyt. To his sister, Annie L. Call, he left \$10,000, provided the money due him at the time of his death, exclusive of insurance, shall reach that amount. The will was executed in June, 1894.

A SHAKESPEAREAN STAR CAST.

Madame Modjeska has long nurtured the project of a Shakespearean production by a star cast, after the fashion of the Jefferson production of The Rivals, and now that she has recovered her strength and vigor, it is believed that she will take immediate steps toward the consummation of the scheme. A Shakespearean comedy with three important women roles is under consideration, and negotiations for the services of two prominent actresses have, it is rumored, already been begun through Modjeska's manager, Frank L. Perley.

EUGENE ARAM SUCCESSFUL.

According to the New Orleans newspapers, the dramatization of Bulwer's "Eugene Aram," produced recently in that city by Walker Whiteside, is successful, and the young actor is congratulated upon this addition to his repertoire. It is said that Mr. Whiteside has never appeared in a part better suited to him or one in which he more thoroughly moved an audience. Several calls rewarded the first act, two after the third, and three after the last act. The play, which is the joint work of Paul Kester and Mr. Whiteside, is presented with handsome scenery.

THE CHRISTMAS MIRROR.

The Christmas Number of THE MIRROR is now in preparation.

It will be difficult, perhaps, to excel our previous holiday issues, but a determined effort will be made to do it.

Of course the Christmas MIRROR for 1890 will be big, bright and beautiful.

And, as usual, it will be the most widely circulated American holiday publication.

On or about December 1 it will be found on the news-stands everywhere.

We are ready to receive advertisements now.

Advertising rates: One page, \$150; half page, \$80; third page, \$55; quarter page, \$45; smaller advertisements, \$3.50 per inch.

Charges for portraits: Full page, \$95; half page, \$45; quarter page (4x5 inches) \$25.

Special arrangements will be made for combination pictures of entire companies.

AN INTERESTING BOOK.

"Famous American Actors of To-day," published by T. Y. Crowell and Company, New York, is an interesting book, albeit the title is somewhat a misnomer, since several of the players mentioned are dead, and others long retired from active work upon the stage. This condition is excused in a preface on the ground that the work was conceived some years ago by a young man who turned the matter over to Charles E. L. Wingate for compilation. The various sketches have been contributed by persons, for the most part, eminently fitted to write of the players discussed in their papers, and the portraits given are samples of a high order of photo-printing. No attempt to classify the sketches has been made beyond placing to the stars of long standing, the newer stars, and the character actors.

The players appear in this order: Joseph Jefferson, Mrs. Janauschek, Edwin Booth, Mary Anderson, Lawrence Barrett, Mme. Modjeska, Dion Boucicault, Clara Morris, Mr. and Mrs. Florence, Fanny Davenport, Lester Wallack, Mrs. John Drew, Richard Mansfield, Ada Rehan, John Drew, Julia Marlowe Taber, John Gilbert, William Warren, Mrs. Vincent, Charles Fisher, Charles R. Thorne, Jr., Agnes Booth, J. H. Stoddart, Mae ice Barrymore, Rose Coghlan, W. L. Le Moine, E. M. Holland, Georgia Cayvan, E. H. Sothern, Alexander Salvini, James O'Neil, Maggie Mitchell, Lotta Crabtree, Minnie Madern Fiske, W. H. Crane, Stuart Robson, John T. Raymond, Sol Smith Russell, Nat C. Goodwin, Demian Thompson and Edward Harrigan.

The different essays are often well-written and invariably prepared with care, rendering the work especially valuable as a record of the recent American stage. It will be found a worthy acquisition to the library of every lover of the drama.

HOYT AND BARRY MAY GET TOGETHER.

A rumor that Charles H. Hoyt had contracted to write a play for Billy Barry gained currency last week. When seen by a MIRROR man, Mr. Hoyt said: "This rumor sprang from a side walk chat that I had the other day with Mr. Barry. I've had an Irish play in mind for some time, and I've long wanted to write a part for Mr. Barry. To me he is one of the most genuinely comic actors on the American stage. He made me laugh harder than any other comedian I've ever listened to when I saw him in Wuldo's Picnic years ago. Nor is there any doubt in my mind that Mr. Barry is capable of higher and better work than he has yet given us. So the other day when I met him on the street, I said: 'Billy, I'd like to write a piece for you. Possibly we may get together some day and talk the thing over.' Then again nothing may ever come of it. Just at present there is nothing imminent in the matter."

A NEW MILWAUKEE THEATRE.

The new Uihlein Theatre, Milwaukee, to be opened Dec. 15, will be one of the handsomest houses in the country, costing more than \$750,000. It is situated in the principal street, has a capacity of 4200 persons, and is sumptuously furnished and decorated, with smoking rooms, fountains, art galleries, and numerous electrical effects. The proscenium arch is 45 feet wide, the stage 80 feet high to the flies, and 36 feet deep. The house is leased by a stock company, of which Joseph Flanner is president, William Wittig, vice-president, and Oscar F. Miller, manager.

MASCAGNI AND LEONCAVALLO COMING.

Emile Duerer arrived in New York last week to arrange for an American tour of Pietro Mascagni, composer of Cavalleria Rusticana, and Ruggero Leoncavallo, composer of Pagliacci. It is intended that the distinguished musicians shall give concerts in the leading cities during November, December and January, directing orchestral or operatic performances of their own works. No artists will accompany the composers, as they are confident that satisfactory performers are to be found here, provided the necessary details of the tour can be arranged.

THE MUMMY COMING TO THE GARDEN.

Robert Hilliard's trial production of the Mummy in Boston has more than convinced him of the intrinsic worth of the piece. Mr. Hilliard's New York engagement will not be played at the Bijou, as originally planned. The success of My Friend From India has been great enough to warrant its indefinite continuance at that house. Mr. Hilliard has released Manager Aronson from his contract for the Mummy, and Charles Frohman has offered Mr. Hilliard the Garden Theatre.

JOHN HARE'S PLAYS.

John Hare's American tour will begin Nov. 16, at Montreal. His repertoire will include The Hobby Horse, Castle, Mamma, A Pair of Spectacles, and two new plays to be seen first in New York. One of these is The Master, a comedy by Stuart Ogilvie, author of Hypatia and The Sin of St. Hilda, and the other is a reconstructed work by Sydney Grundy.

WILLIAM COURTNEY INSANE.

A corps of prominent Denver physicians examined William Courtney, the opera and oratorio singer, on Oct. 11, and pronounced him hopelessly insane. Courtney went to Denver to sing at the annual Elated, but was overcome by the malady which compelled the investigation. He will be removed to an Eastern asylum.

WAYWARD WORDS.

Among the more inexplicable marvels of earth must be classed the wondrous matter that gets into the intelligent newspapers in advance of players. Just now the Western dailies are conscientiously heralding the "first starring tour of Chauncey Olcott."

A Boston newspaper recently announces that an eminent foreign pianist is "making the final preparations for his coming American tour in a cottage that faces the Adriatic." Mark the progress of the public entertainer! Centuries ago the frugal minstrel went modestly about from palace to castle; then the more enterprising showman, bestriding the peaceful palfrey or the urban donkey, fared forth from borough unto village, only to adopt still later a cumbersome vehicle wherein to rest the while some simple beast bore him and his from here to there. Of recent years, the touring players, who went about the glowing land in the fair comfort of parlor cars, imagined finally that they had attained the acme of ease in wandering, but how vain their childish faith! Here, according to the Boston scribe, is a foreign artist who will "tour in a cottage." What new avenues of progress are opened by this mighty innovation! Our stock companies may soon be seen passing from city to city in apartment houses, or private hotels, and a long, glad farewell may be given to the harrowing depot hotel and the reprehensible early morning train. The good times one reads about must be pretty close at hand, and we should welcome as a great emancipator the gentleman who will "tour in a cottage."

Speaking of a Boston paper, it is worth recording, as a matter of contemporary history, that the editors of the Massachusetts Atheneum refer to their sacred city in that comical manner affected by the scribblers of Gotham who refuse to write of "Greater New York." In the Hub, if you please, it is "Poor Boston." Companies touring Eastward take notice.

A singular example of the monumental ignorance of some persons, when theatrical folk are concerned, was furnished by a recent press despatch from Washington announcing the death of poor clever little Annie Lewis. Said the despatch, in part: "She first became well-known in New York by her presentation of the 'Tough Girl' in one of Harrigan's latter plays, while he was at the Thirty sixth Street Theatre, and her engagements afterward with May Irwin and others brought her continued prominence. Her performance in The Widow (sic) was a remarkably clever piece of work." And this brief sketch of Ada Lewis was all that was given as a history of the life-work of Annie Lewis; telegraphed, too, from Washington whereof late Annie Lewis had made her home where a splendid benefit was recently accorded her, and where she died. What a sad little commentary upon the hollowness of the plaudits of fame!

Time was when plays and players might safely have been said to own the larger share of the billboards, deadwalls, back fences and arches of the great metropolis, for these ornamental features of an otherwise insignificant landscape once appealed, to the exclusion of all else, save now and then a chance medicinal admonishment, as the pre-empted property of the people of the play. Pictures of actors and of actresses enlivened the architectural phenomena already bespoken, and none dared for many moons to cast the emerald eye of jealousy upon the sacred preserves. When the poster epidemic became virulent, a beggarly opposition of bicycle pictures, soap advertisements and such uninspired conceits sought to rival the theaters upon the billboards, but the exalted supremacy of the drama was never touched. Now, however, comes, at length a serious competition for the domination of the deadwall. The Sunday newspaper, so called, is beginning to usurp the wall space hitherto devoted to characters of the historic art, and to spread thereupon vast, flaring announcements that who runs must read, who peddles must persevere, and who trolleys must take in. How may any ordinarily attractive theatrical poster expect to win attention when pasted in the neighborhood of a violent paint-smudge proclaiming the Great Colored Suplemen of the Sunday —, and heavily featuring "Blooming Dale, the Great Dramatic Critic?" It is to be supposed that the regulation ignorant passer would pause to gaze upon a theatrical stand, however artistic, while he may pass his eyes and glint in anticipation upon the more alluring poster of the Sunday newspaper, so called, and its "great dramatic critic?"

It is pleasing to hear from Chicago that the new play, A Superfluous Husband, by Clyde Fitch and Leo Dieckstein, is a success. Mr. Dieckstein should have something to console him for the horrible mangling his name recently underwent at the hands of the idiotic New York reporters who spelled it not only "Dieckstein" and "Dieckstein," but also "Die-trickstein."

THE CALLBOY.

AMONG THE DRAMATISTS.

McKee Rankin has written a play which will be produced at Forepaugh's Theatre, Philadelphia. It is called Judge Not. The scene is laid in New York, and the leading character is an ex-convict, aged 60, who has just emerged from Sing Sing after serving a thirty years' sentence for a crime committed after separation from his wife, who was an opera singer. A daughter born during his imprisonment and abandoned by the mother is, at the time of the story, a widow and mother of a six-year-old boy. The attempt of the mother to effect a reconciliation with her daughter and the discovery and recognition of the latter by the father suggest the drift of the story.

Emily Baumer produced at Binghamton on Sept. 5 a comedy entitled A Divorce Cure. The play is a dramatization by Harry Saint Maur of one of his own stories called "An Averted Divorce," published in Town Topics. Mr. Saint Maur borrowed his plot from Sardos.

Some time ago "The Usher" suggested that the American dramatist would find rich materials for a good play in the heart of the Adirondack wilderness, where, as said, "odd, primitive, and interesting types abound." H. P. Bigelow has followed "The Usher's" advice. He has spent some time in the mountains lately, putting the finishing touches to a drama which he has christened Adirondack Folks. The subject will illustrate a phase of life entirely new to the stage.

Lorimer Johnstone has completed his new play, The Power of the Czar, in collaboration with B. L. O'Connor, and is now arranging with a prominent star for its early production. The climaxes of two of the acts are said to be new to the stage. The leading part is that of a Russian exile, about sixty years old, and totally blind. Mr. Johnstone is now working on a dramatization of The Flying Dutchman.

PROFESSIONAL DOINGS.



Maurice Parrymo will open his season in Roaring Dick and Co. at Washington, D. C., on Nov. 9. The following week he will begin an engagement at Palmer's.

Old Dan Tucker closed Oct. 10.

S. B. I. Johnstone intends to return to the stage. The Northern Lights company will rest the week before election.

Walter Kennedy's company closed in Paterson, N. J., on Oct. 10.

The Cotton King company will rest the week before election.

The new Metropolitan Theatre will be opened about Nov. 10, under the direction of Mortimer M. Thiele.

Ben B. Vernon has returned from Patchogue, L. I., where he directed a play for the Patchogue Wheelmen.

Louise Hamilton and Herbert Clark have resigned from the Coon Hollow company.

Mrs. C. R. Bishop was unable to start out with Joseph Jefferson's company on account of illness. She expects to join the company, however, in two weeks.

E. R. Phillips has made a hit as the Baron in Dan'l Sully's new production of The Millionaire.

Eddie Fox played to \$600 and S. R. O. at the Appleton, Wis., Grand Opera House, Oct. 7.

A Boston paper ranks Mrs. Charles W. Peters' performance of Widow McEvilly in The Sunshine of Paradise Alley as "worthy a place among the most famous characterizations of our stage in the last half century."

George W. Arnold has succeeded E. Burke Scott as press representative of Hammerstein's Olympia.

Emma Bell, who is suing Jacob Litt for \$10,000 damages for injuries sustained while playing in his War of Wealth company, will have to submit to a physical examination by a female physician.

W. B. Royston has been engaged for the Osgoode Nethersole company.

Oscar Hammerstein presents every lady visitor to his theatre with a copy of "Santa Maria," the pretty waltz song sung in the opera by Julius Steger. It is the most popular number in the piece, and had a large sale during the first week.

Mrs. John Hoffman Martin, a society actress, closed after a week's bad business. She tempestuous in Tom Taylor's old play, Plot and Passion.

Mrs. John Drew, Sr., Mrs. John Drew, Jr., Miss Drew, Mrs. Henry Miller and her three children have arrived safely in Paris. They report a delightful voyage, enlivened by the usual concer.

Willis E. Boyer has been engaged to go in advance of William Jerome in Town Talk. The regular season opened at Philadelphia, Oct. 19, under the management of Charles Arthur.

Judgment has been entered against Thomas W. Miner, Herbert Hall Winslow, and W. R. Wilson in favor of Francis Drake for \$561.82.

Mark Smith is playing Edwin Stevens' part in The Geisha, and Pauline French has replaced Marie St. John. The services of Mr. Stevens and Miss St. John are being utilized in the D. Ly stock company.

W. A. Brady is negotiating with Lieutenant Peary for eight native Esquimaux dogs for Under the Polar Star. The dogs now used in the production were born in captivity at the Smithsonian Institute, Washington. Mr. Brady also expects to secure a new realistic adjunct in the shape of two young polar bears. They will be trained to climb around on Harley Merri's icebergs as if they really felt at home there.

H. W. Tredick, who is playing the King in Hammerstein's Santa Maria, will leave in a week. He is dissatisfied with his part.

Frank R. Mills, who is under contract to Daniel Frohman for the Lyceum Stock company, returns to town soon to prepare for the season's work.

Helen Macbeth, the attractive ingenue who appeared with Minnie Madiera Fiske last season, returned to town last week to spend the winter. She anticipates a New York engagement, but at liberty purposes to devote the winter to the study of French and music.

A New Girl will shortly go out under the management of Al Harris. The venture is fathered by the Empire Theatrical Exchange.

Thomas Stevens, acting manager of the Bourchiers, who are to open at the Bijou on Nov. 30, is in town.

Laura Johnson, one of the first pupils of Steele Mackaye

SCENES FROM CURRENT PLAYS.



WILLIAM GILBERT.

CATHARINE GOOLAN.

ANNIE D. SCHAFFER.

GEORGE WATERMAN.

GARRICK THEATRE SECRET SERVICE. ACT II.—DRAWING ROOM IN GENERAL VARNEY'S HOUSE, RICHMOND.

CAPTAIN THORNE: "There's your man."

REFLECTIONS.

Thomas L. Mack has replaced Dan Collyer as Hippolyte Ducrow in *Marty Malone*. Emanuel Ward and May Simpson were married at Hoboken, Oct. 11.

The Mandarin company, on its return from the road, will spend a week rehearsing before opening at the Herald Square Theatre on Nov. 20.

Selby Tafshoff severed his connection with W. E. Gorman's *A Green Goods Man* to begin rehearsals with Rosabel Morrison's *Carmen* company, which will open on Nov. 3.

Gus Kahn, manager of *The Land of the Living*, has bought Frank Harvey's *A House of Mystery*, changed the title to *His First Wife*, and will soon produce it.

Louise Meredith has replaced Agnes Maynard in the William G. Green company.

Harry E. Fairbanks, of the Gotham City Quartette, and Florie West, now starring in *A Bowery Girl*, were married on Oct. 2.

It was recently published in *THE MIRROR* that Sidney Booth was in the original production of Henry Guy Carleton's *Princess of Erie*. This was an error. J. B. Booth, however, was a member of the company.

A. C. Henderson, late juvenile man at Morosco's Grand Opera House, San Francisco, opened as leading man at the Arcadia, Spokane, Wash., on Sept. 24, in Michael Siroff.

Wolbert and Russell, whose style is "stars of repertoire," will open their regular season on Thanksgiving week at Chelsea, Mass. Thomas Neville is painting special scenery for the attraction, which is owned and managed by J. Russell.

Robert Mantell opened the new Armory Theatre, Massillon, O., Sept. 24, with *The Corsican Brothers*.

Al Neuman, whose adaptation into German of *The Wizard of the Nile*, is now running in Berlin, is at work on a German version of *My Friend From India*.

Fanny Rice has been compelled to cancel her first two weeks in New England towns on account of a very painful abscess of her eyelid. Rehearsals have been stopped, but they will be resumed as soon as Miss Rice's physician will permit her to use her eye.

Iris Maynard is playing the leading part in the Northern Tornado company.

Mishler and Myers telegraphed last week that Himmeltein's *Ideals* opened at the Eleventh Avenue Opera House, Altoona, Pa., to an attendance of 1687 and receipts of \$900 in a pouring rain.

The newspapers of Washington and Baltimore have favorably noted the artistic work Alice Hosmer is doing this season with the De Wolf Hopper Opera company.

Ed. J. Lee, formerly with the Potter-Bellew company, recently joined Clint G. Ford's stock company to play leading business.

Eugene Wellington reports that The Hogan's Alley company played to phenomenal business at the People's Theatre last week, the S. R. O. sign being displayed nightly. R. F. Outcault, the artist, has contracted to design all the printing for this and next season's tour of the company.

William Gray and Mrs. Gray (Bertie Conway) are members of Matthews and Burger's *At Gay Coney Island* company. Miss Conway personates a boy, and also imitates Lydia Yeomans-Titus and Maggie Cline.

The Manuscript Society will tender a reception to Madame Teresa Carreno, the noted pianist, on Jan. 6, 1897, the day after her arrival in New York.

Bronislau Huberman, a twelve-year-old violinist from Warsaw, arrived Oct. 15, and will appear at New York concerts.

Eloise Mortimer, of the Wilbur Opera company, and L. Fred Schmidt were married on the

stage during a performance at the Whitney Opera House, Detroit, Oct. 14.

The Columbus, O., Local 12, N. A. T. S. E., has elected: Vic. A. Amos, president; M. Wintermute, vice-president; William B. Hartman, treasurer; Ed Mead, guardian; George E. Fooks, guide; Elmer Arden, George E. Fooks, William B. Hartman, executive board; M. Wintermute, F. L. Krauss, Albert Combs, trustees; James Hartman, delegate.

Walter Damrosch has engaged Frau Mohor-Ravenstein for the parts Frau Klafsky would have sung. Frau Mohor-Ravenstein was once leading soprano at Mannheim, but has lately been in retirement.

A testimonial performance was tendered to Beatrice Stratford at Berkeley Lyceum Oct. 15. Miss Stratford appeared in *East Lynne* with Anna Bishop in the supporting cast.

The United States Printing Company of Cincinnati has taken a bill of sale of Lemmen Brothers' Circus to protect a claim of \$12,500 for printing. The bill of sale, made at Kansas City, Kans., Oct. 19, includes two elephants, ten cars, four lions and eight cages of animals.

E. G. Cope Byron Dumas, claiming to be a first cousin of the French novelist, was arrested at Boston, Oct. 7, for passing worthless cheques.

The German Theatrical Association of St. Louis engaged the new Century Theatre for three Sunday night performances of *Gro stadtluft*, but Manager James J. Brady has been notified by Goldmark and Conried, owners of the piece, that prosecution would ensue and the production is postponed.

The company engaged by Allen Willey to support Nettie Bourne in her initial starring tour includes Harrington R. Reynolds, E. E. McFadden, Carlton Welles, Frederick Conger, C. K. Chester, Frank Kendricks, Ida King, Zellie Davenport, Estelle Stanton, and Baby Sheridan. C. Eugene Wilson is advance agent. The season of twenty-five weeks in Connecticut, Pennsylvania and Ohio opens at Middletown, Conn., Nov. 9, and is nearly booked.

Abbey and Grau have arranged for many of their leading opera singers to appear at matinee musicals at the Hotel Waldorf this season.

Alexander Bremer, president of the Musical Protective Union, threatens to prevent musicians playing for the Mapleson opera productions unless Colonel Mapleson pays a bill, \$800, alleged to have been contracted at San Francisco.

In *THE MIRROR* of Sept. 26 was published an item to the effect that Herbert Denton had lost money from his clothes in the dressing room at Nanticoke, Pa., and that the Chief of Police of that place, Charles Volrath, had failed to return the same, as was expected upon discovery of the thief. It appears that the Chief of Police did not recover the money, while he says the Sergeant of Police did, and he also asserts that his subordinate claims to have forwarded it to Mr. Denton at Bloomsburg.

Willard Lee, having, as alleged, recognized and assumed the responsibility of Frances Drake's claim to *In the Heart of the Storm*, and failing to meet the terms made with her by which he was permitted to produce the play, Miss Drake has commenced legal proceedings against him.

John J. Keirans, of Philadelphia, has just established the Theatrical News Syndicate. He furnishes a number of leading papers throughout the country with the latest news and gossip of the stage, presented in an attractive form.

J. W. Wood, proprietor of *A Trip to Coney Island*, returned from Europe on Oct. 3, and joined his company in Paterson. During his absence the company was in charge of Odell S. Hathaway.

Arthur E. Seymour, manager of the European tour of Andrew J. Seymour, the mind-reader, sailed for Europe on Oct. 7 on the *Paris* to close arrangements for the session abroad.

The Schwarz stock company, numbering eighteen, and including a uniformed band and orchestra, is touring Texas. The company is said to be very strong, and presents Owen Bartlett in a new repertoire at popular prices. The following is the executive staff: A. T. Ball, proprietor; Schwarz and Ball, manager; Jake Schwarz, business manager in advance; A. T. Ball, treasurer; George Wilkinson, agent, and Charles Jones, programmer.

Alice E. Ivens is at work on a play for Nell Burgess, in which she will star this season.

Judge Bookman, in the Supreme Court, New York, decided Oct. 4 that the State Trust company is entitled to judgment for the sale of the leasehold of the Casino theatre company on a mortgage for \$125,000 given to secure the payment of bonds. He also holds that Lyman Maxwell has a lien upon the chattels of the theatre company for \$500 for storage.

Richard Mansfield's season opened on Oct. 3 at Omaha. His special train attracted much notice, and includes a sleeper, a chair car, the star's car, and four baggage cars. The players will live in the train.

Herbert Bancroft and William Knox will star this season in a repertoire.

R. N. Stephens is to write another play for E. H. Sothern. He will also compose a modern comedy for the Lyceum Stock company.

The Depew Opera House at Peekskill, N. Y., was sold under foreclosure proceedings Oct. 13, and purchased by Chauncey M. Depew for \$22,100. Dr. Depew holds a mortgage of \$20,000 on the house, and has put about \$25,000 more into it. The original cost of the theatre was \$40,000.

Henri Lassalle has been appointed secretary to the Paris Theatre Salon, wherein he has inaugurated an exhibition of the works of Steinlen, Theis, Bac and Renard.

UNDER THE BLACK FLAG.

J. K. Tillotson reports that Daniel R. Ryan and James F. Kelly played his Lynwood under the false title *A Kentucky Home* at Corning, N. Y., Oct. 1.

W. Chatterton and company and the Orris company are pirating Edward Owings Towne's *By Wits Outwitted*.

A correspondent of *THE MIRROR* at Bucyrus, O., writes under date of Oct. 14: "Harry Fielding and company are billing this town with paper belonging to Waite's Comedy Company, and leading people to believe that Manager Waite is going to bring his company here. Fielding is also producing Clifton's *Myrtle Ferns* without permission."

THE AMATEURS.

The Kimball Players of Chicago presented *The New Partner* in Oakland Music Hall on Oct. 3. In the cast were James Casew, J. Francis White, Arthur Hanson, Arthur W. Kilgour, Arthur Worsley, Arthur S. Sibley, Walter J. Pearley, Henry L. Garnett, Marie Duvivier, Theresa Belmont, Adia Redmond, Mabel L. Kimball. The specialties consisted of the *Tivoli Quartette*, *Manjoni*, *Leona Shepard*, and *Armstrong and Johnston*.

The Amaranth Society of Brooklyn, open the season at the Academy of Music Nov. 11, in Glorianna, played by Alfaretta Schenck, Grace A. Green, Gertrude Carroll, S. G. Acton Jr., Harry C. Edwards, William Phillips Macfarlane, Gregory Patti, Franklin S. Brady, and Martin A. Otto. The rooms are at No. 40 Court Street, and the present officers are: President, F. H. Evans, vice-president, F. G. Smith, Jr.; secretary, Morrison Hoyt; treasurer, George Schlegel, financial secretary, August Kalb; trustees, Russell Parker, chairman, R. F. Downing, Charles T. Jones, Charles T. Newtown, James H. Stearns. Dramatic committee, Dr. T. A. Quinlan, John J. Carolan, John C. Kuhlik, Fred O. Neilson, S. G. Acton, Jr. Finance committee, Monroe W. Morris, Robert W. Steele.

The Booth Dramatic Society, of Brooklyn, elected Sept. 30 the following officers: W. C. Schuckman, president; George H. Gardner, vice-president; Arthur Hoffman, secretary; A. W. Naar, treasurer. Dramatic committee, Francis Kelly, chairman; M. De Levante, J. C.

Blanchfield, W. J. McCahill, D. J. Lehner, Jr. Board of Trustees, F. E. Teves, James M. Purdy, James W. Edgett. Membership committee, John Cullinan, George Gannon, Robert W. Rue. Benefit committee, Arthur Hoffman, chairman; F. E. Teves, A. W. Naar, W. J. McCahill, John Cullinan. Printing committee, M. De Levante, chairman; Thomas L. McEntee. Press committee, Arthur Hoffman, chairman; W. J. McCahill, E. G. Ostrander, librarian, Robert W. Rue; editor, M. De Levante. Music committee, George H. Gardner, chairman; F. E. Teves, W. M. Whittaker, Francis Kelly. Chairman reception committee, Arthur T. Edlin. The season will open at the Criterion Theatre on Nov. 6, with *A Nine Days' Wonder*, by Hamilton Aide.

The Gilbert Dramatic Association of Brooklyn has elected: President, Arnold H. Wagner; vice-president, Frank S. Parker; secretary, William H. McGee; treasurer, A. A. Leach; dramatic committee, Charles T. Cat in; reception committee, T. W. Smith; membership committee, Fred L. Wagner, 64 Macon Street, Brooklyn.

The Sterling Dramatic Club of Brooklyn is directed by president, Charles C. Sawyer; vice-president, William D. Treadwell; corresponding secretary, J. Van Winkle; recording secretary, John T. Sesnos; treasurer, C. A. Leach; dramatic committee, Charles T. Cat in; reception committee, T. W. Smith; membership committee, Fred L. Wagner, 64 Macon Street, Brooklyn.

The Patchogue, N. Y., Wheelmen played *The Workingman* at the Lyceum Oct. 7. The cast included W. D. Craven, Watson Appar, Joseph T. Loser, B. B. Vernon, Dr. W. B. Kelly, George Rogers, J. F. Flugrath, Blanche Edwards, Lila Conklin, Fanny Smith and Claude Gerodette.

The Twentieth Century Minstrels, composed of Louisville society amateurs, will appear Oct. 28 for charity. Dr. Harris Kelly will be interlocutor, and the company includes Will Morris, Sam Castleman, Hal Griffith, Bruner Greenup, Fulton Manderville, John Thomas, Bob McMichael, Worth Oster, Ed Barbour, Byron Bacon, Jr., Will Mourning, Brady Greer, Morton Morris, Herbert Ashbrook, Frank Fitch, Coleman Merriweather, Alanson Trigg, Henry Semple, Johnson Clancy, and Charlie Dexter.

THE ELKS.

Lexington, Ky., Lodge 89 recently entertained the Al G. Field Minstrels.

Escanaba, Mich., Lodge 391 is soon to be instituted. Washington Lodge 15, on Sept. 14, royally welcomed the returned European traveler, E. H. Hay, P. G. E. R. Among those present were: Major R. C. O'Brien, Fred Wagner, Dr. Frederick J. Henry Getz, William Gude, G. M. Jones, M. E. Swing, J. William Lee, Dr. C. B. Robinson, O. F. Smith, J. McDowell, S. A. Boyle, Charles Coomes, M. J. Rafferty, W. H. Hinkle of Washington Lodge No. 15, Frank S. Butler and T. B. McKellar, of Chicago; and J. J. Murphy, of Newburg, N. Y.

Erie Lodge 47, banqueted Grand Exalted Ruler Mende D. Detwiler on Sept. 8.

Portland, Ore., Lodge 142 held a reunion on Sept. 26 among the distinguished visitors were: E. E. Paxton and A. C. Wick of Salem, 306; Alvah Eames, Seattle, 92; C. W. Parrott, Portland, 306; Frank J. Criqui, Newark, N. J., 21; D. S. Hall, J. G. Davis and C. L. Schmidt, Cascade, 303; Ed Solomon and F. D. Derington, Roseburg, 326; Sam Martin, Milwaukee, 46; Henry Teal, North Yakima, 318; A. G. Long, Paul, 318; G. West, Giesen Falls, 81; and J. B. Gallagher, Silver Bow, 249. The evening of the first day of the reunion was devoted to an Elk's stag social at Elk's Hall, Marquam Building. Colonel J. G. Day, of 303, presided. The second night the Portland Elks gave a social to their women friends at Elk's Hall. Tillie Cornelius was chairman. The audience present was finely entertained by the Spanish Students, Annie Lauchman, W. H. Street, Hattie Ross, Mrs. Hatch, Mrs. Coleman, Frank Hennessy, Jo Hughes, Bessie Wemple, Frank C. Baker, Frank J. Criqui, Thomas Powell Getz, Charles Young Lamb, and the Taylor Sisters. The Grand finale took place at the Exposition, night of 26, when 10,000 people were in the building. The feature of the evening was a gypsy-dance by Julie Bowman and Mabel Cameron, premier danseuses. May La Moree, Bessie Warriner, Maude Weber, Jessie Carr, Maude Walker, Nellie Somers, Etta Fletcher, Belle Taylor, Maude Crawford, Nellie Blailey and Bessie Smith, who were trained and the dance arranged by Mrs. Foreman and Mrs. G. C. Nichols. Lottie Silver, a daughter of Charles Sitter, a prominent Portland Elk, was crowned the gypsy queen of the dance.

The Pendleton, Ore., Elks gave a farewell reception, Sept. 23 to Mr. and Mrs. A. J. Morris, who left Pendleton for Southern California.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—OPERA HOUSE (Dr. Charles Whelan, manager): Ellison, the Mormon, Wm. Ward, 5-6; fair business; very creditable performance. Frederick Ward 9, 10 in repertoire to good business at advanced prices. His interpretation of King Lear was excellent. Louis James 12 as Spartacus the Gladiator; good house; he is fine. Ward and Vokes 13; Delta Fox 20; Baldwin-Melville co. 20. JEAN FIES.

TRUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Woodward-Warren co. opened week's engagement 12 with The Great Diamond Mystery; S. R. O.; audience highly pleased.

SELMA.—ACADEMY OF MUSIC (B. F. Taler, manager): Dark 12-17. Louis James in Spartacus 19; Delta Fox 20.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): Louis James in Spartacus opens the house 13.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): Dark 12-17.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Bancroft, the magician, 18; fair audience. Louis James 17.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Morris, manager): Dark 5-10. Night's Frolic 16; Ward and Vokes 19; Walker Whiteside 21.

HELENA.—GRAND OPERA HOUSE (Newman and Enman, managers): Richards and Pringle's Minstrels 6; S. R. O.; audience well-pleased. Jim the Penman 22; Gotthold's Celebrities 24.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): The Private Secretary 6; good business. Roland Reed in The Wrong Mr. Wright 8; large audience. Mr. Reed is a favorite; he's re- and the new comedy by George H. Broadhurst took very well. Isadore Rush as leading lady made a hit. A Night's Frolic 18.

LITTLE ROCK.—CAPITAL THEATRE (Roy Thompson, manager): Roland Reed in The Wrong Mr. Wright 6; packed house. Frederick Bryton in Forgiven 8; fair business. Eugene Nowlin, violin virtuoso, and concert co., to a highly cultivated audience 12. Black Crook to big business 13, 14. A Night's Frolic 18; Jim the Penman 20; Hoyt's A Milk White Flag 21.

CALIFORNIA.

LOS ANGELES.—THEATER (H. C. Wyatt, manager): The Frawley co. opened 6 to a large house in The Great Unknown and gave a finished performance. Mr. Frawley was called before the curtain at the conclusion of the last act and responded. Charity Ball 9, 10. The Two Escutcheons 12.—BURBANK THEATER (Edward Malin, manager): The Ideal Opera co. in Olyette and Chimes of Normandy drew well weekend 11.—ITEMS: Joseph Petrich, who has so ably captained the Orpheum since its opening, has retired from the management of that house, having disposed of his interest to Gustav Walter of San Francisco. Charles Schimpf, whose genial manners have made him so popular as treasurer, has assumed the managerial scepter, and Martin Lehman, the only citrus belt comedian, will be assistant manager and treasurer.—Mark Thail was entertained at a dinner given him by Treasurer Will Conant, of the Los Angeles, and the charming better half, during his stay in the city.—H. S. Duffield, the popular manager for the Frawley co., is once more with us to the pleasure of his many friends.

Manager Harry Wyatt, of the Los Angeles, is in San Francisco on business bent.—The Wilson stock co. is playing a short engagement at Hazard's Pavilion.

STOCKTON.—AVON THEATRE (Simpson Brothers, managers): The Ellerford co. to big business during their second week's engagement ending 11.—YONKEMER THEATRE (Adams and Newell, managers): Steve Brodie 5; top-heavy house; fair performance; Prisoner of Zenda 22.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Sam T. Shaw's co. in repertoire 5-10; big business. Prisoner of Zenda 18.

OAKLAND.—MACDONOUGH THEATRE (Mark Thail, manager): Dark 5-10. Prisoner of Zenda 26, 27; Town Topics 28, 29.—OAKLAND THEATRE (F. W. Bacon, manager): Osceola to very good business 5-10. Coming: Kate Purcell Queen of the Plains.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): House dark 5-12. The Bowery Girl 13; The Defaulter 16.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dark 4-10.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskel, manager): House dark 5-10. Schilling's Minstrels 13.

GREENLEY.—OPERA HOUSE (W. A. Weston, manager): The Defaulter 6 to small business; good co. James Whitcomb Riley 15.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): House dark 4-11. Lillian Keene as A Bowery Girl 14; Lincoln J. Carter's The Defaulter 15.—CITY HALL: Chatterton and co. presented Caprice 10, 11 to fair business; performance good.

CONNECTICUT.

HARTFORD.—PARSONS'S THEATRE (H. C. Parsons, manager): Lewis Morrison, supported by Florence Roberts and White Whittlesey, presented a sublime scenic and dramatic production of Faust 9, 10 to large audiences, which was charmed at Morrison's creation of Mephisto and by the finished acting of White Whittlesey and Miss Roberts. The Susie Kirwin Opera co. are playing a week's repertoire to good business. Many old favorites are in the cast, the chorus is well trained and of good voice and the costumes elaborate. Herrmann's Great 22.—HAROLD OPERA HOUSE (Jennings and Graves, managers): The Colored Boys, a co. composed entirely of colored artists, played a three-nights' engagement 6-10 to fair business, and then came to grief owing to their manager skipping out of town with the receipts, while the constable was garnishing the wardrobe for unpaid hotel bills in New Haven and other suburban towns. Colored Graves came to the relief of the co. and advanced them the funds to make their next stand. The typical American drama Northern Lights, was presented 12, 13 to crowded houses. The cast was excellent, including Maurice Freeman and May Wheeler. Special realistic scenery is introduced. The climax of the last act is intensely exciting. Gus Hill's Novelty Stars gave a first-class vaudeville entertainment 14, 15 to packed houses. Many new specialties were introduced. Dorcas 16, 17.—ITEMS: White Whittlesey, the leading man of the Morrison co., felt a severe pain in one of his knees during the close of the Saturday evening performance, and finished the act with great difficulty. He consulted a physician, who pronounced it water on the knee, and he was obliged to take to his bed at once, where he will be compelled to remain for several weeks. He cannot remember having bruised his limb, and the first intimation was the pain coming on suddenly. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (Mary E. Hawes, proprietor and manager): Lewis Morrison's new play, The Indian, was presented 8 to an appreciative audience. The Girl I Left Behind Me had good business and a clever presentation. Disappointing, indeed, was The Lady Slavey 12 to the majority of the \$1000 house, who had paid a 50 per cent. advance. The performers were mostly incompetent. Without Dan Daly and Marie George it would have fallen flat, and it's safe to say it did not appear at the Casino in its present form. Generously heralded has been The Strange Adventures of Miss Brown by a cast including the unctuous Annie Ward, Tiffany and Eugene O'Rourke, which appears 15. Susie Kirwin Opera co. 19-24 at reduced prices. The Fatal Card 23.—THE AUDITORIUM (Mary E. Hawes, manager): The Henry Burlesque co. put on some decidedly *risqué* features which were omitted 9, 10. Good business attended the booking. Gus Hill's New Novelties 12, 13 had fair houses despite the storm. House dark 14, 17, except for a local political rally 16. Edison's Vitascopic and Vaudeville co. are underlined for 19-21; Beilin of Shandon 22 and Keough and Davis's The Sidewalks of New York 23, 24.—ITEM: Lucy Balles, Bridgeport's new "addition" to the stage, appeared in The Lady Slavey and filled requirements as to shapeliness and voice, but was unable to dance. The local Johnnies applauded wildly, however. W. P. HOPKINS.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Dorcas, Paulson's Brothers' new operatic com-

edy, 12 before a good audience and giving complete satisfaction. The music is new and pleasing, especially the concerted pieces. Eva Davenport and Drew Donaldson made hits. Co. fair above the average. Rice's Comedians Nov. 3.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Shore Acres 9 to a crowded house, and scored its usual success. George Wilson in Mr. Herne's part of Nathaniel Berry was admirable, and nearly the entire cast were on a par with the original co. The play was beautifully mounted. Ada Rehan, supported by Daly's co., will make her first appearance in Norwich 16 in Taming of the Shrew. Herrmann the Great 14.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Robert Hilliard in Lost-24 Hours 13 before an audience which would have been larger except for the severe storm. Mr. Hilliard was excellent. Louis James 12 as Spartacus the Gladiator; good house; he is fine. Ward and Vokes 13; Delta Fox 20; Baldwin-Melville co. 20.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Frank Daniels and his superb co. in The Wizard of the Nile 6, 7, crowded houses; delightful performance. The Lady Slavey 9, 10 had big audiences and repeated its former success here. Strange Adventures of Miss Brown 10; Ada Rehan in Taming of the Shew 17.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Isham's Octoorsions, a clever co. of colored people, drew good houses 8-10. Dorcas opens 23 for two nights; Northern Lights 17.

DERBY.—STERLING OPERA HOUSE (J. L. Unger, manager): Boston Howard Athenaeum Star Specialty co. to large house 10. The Vitascopic, supported by a specialty co., gave good satisfaction to fair houses 12-14.

BRISTOL.—OPERA HOUSE (C. F. Michael's, manager): House dark 12-15. Shore Acres 16.

WILLIMANTIC.—LOONER OPERA HOUSE (John H. Gray, manager): House dark 12-17.

NEW LONDON.—LYCUM THEATRE (G. W. Jackson, manager): Shore Acres 6 to an appreciative audience which filled the house. George W. Wilson was seen here for the first time as Nathaniel Berry and received merited praise; support good. Herrmann the Great 13 was greeted by one of the largest audiences that has ever filled the house. The people poured into the theatre until it was packed, and Manager Jackson announced early in the evening S. R. O. The tricks of the professor were thoroughly enjoyed. The most beautiful feature of the evening was the dancing of Adele Herrmann.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Howard Specialty co. presented a splendid vaudeville entertainment 9 to good business. The War of Wealth played (return engagement) 13; repeated its former success. A very disagreeable rain storm did not prevent a good-sized audience from witnessing Robert Hilliard and his excellent co. in Lost-24 Hours 14. Shore Acres 15; Gus Hill 17; Oliver Dowd 19, 20.

NEW BRITAIN.—RUSWICH LYCUM (Gilbert and Lynch, managers): Robert Hilliard in Lost-24 Hours played to a very small house 12. Shore Acres 17. Waite Comedy co. open for two weeks 19.—OPERA HOUSE (John Hanna, manager): Dark week of 12.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (J. M. Hoyt, manager): The Boston Howard Athenaeum co. to good house 10. Shore Acres 12; good house 13. Fanny Rice, on account of sickness, has been obliged to change date until the first part of November.—ITEM: J. M. Hoyt, of South Norwalk, has leased the Grand Opera House of Stamford, Conn., and re-ports excellent business.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Local Fair 12-17; V. M. C. A. open of Three Bears 28, 29; Rice's Comedians Nov. 27.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Edison's Vitascopic 15-17 opened to good house A Baggage Check 21.

DANBURY.—TAYLOR'S OPERA HOUSE (T. A. Shearman, manager): Shore Acres to a very large audience 13-15; Gus Hill's co. 16; Byron 21; Henry Burlesque co. Nov. 2; Fanny Rice 5; McConnell 9; Old Maine 10; A Red Stocking 13.—ITEM: F. A. Shaw, the genial manager of Taylor's Opera House, was married 1 to Pearl Hainey of this city.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): Shore Acres 12 to S. R. O.; performance excellent. The Byrons in Up and Downs of Life 22.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Walker Whiteside 7, 8 in Hamlet and Merchant of Venice to large and very much pleased audiences. Siege of Vicksburg, amateur, 12; Delta Fox 20.

GEORGIA.

SAVANNAH.—THEATER (Charles D. Coburn, manager): The Lees, hypnotists, closed an engagement of four nights 8, and were successful in amusing fair-sized audiences. Bancroft the Great appeared before two large houses 9, 10, giving general satisfaction. Rhéa 23; Sowing the Wind 25; Roland Reed 30.

BONE.—NAVIN'S OPERA HOUSE (James B. Nevin, manager): House dark week ending 10. Barnes's Minstrels 19.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Rh. 20; Barlow Brothers' Minstrels 21.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Frederick Ward 8 to a large house, and presented Spartacus to an enthusiastic audience.

Bancroft comes 14. Louis James 15; Bell's Comedians 19 and week.

AMERICUS.—GLOVER'S OPERA HOUSE (Brown Brown, manager): Frederick Ward in King Lear 7 to a large, select, and well-pleased audience. Louis James 15.

GRINNELL.—OLYMPIC THEATRE (L. Patterson, manager): Walker Whiteside will be the next attraction 19 in The Merchant of Venice.

IDAHO.

WALLACE.—OPERA HOUSE (Richard Daxon, manager): Dark 5-10.—ITEM: Tennessee's Pardner co. booked for 7, failed to arrive on account of delayed train.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): House dark 5-10. On the Bowery 20; The Fast Mail 31.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Orris Ober co. 5-10; performance good; business only fair.

BOISE CITY.—COLUMBIAN THEATRE (J. A. Tinney, manager): A Bowery Girl 3; good house; good satisfaction. Gus Helle in Venuine Gentlemen 5; full house. Give one of the best entertainments ever seen here. On the Bowery 19; Fast Mail 30.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Bartholomew, managers): House dark 6-16. The Gay Parisians 16; on the Mississippi 20; Lillian Russell 21.

THE AUDITORIUM (Augustine Neuville, manager): America's Greatest Vanduele co. week of 12; good attraction; opened to fair business.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): in repertoire week of 19.

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CLINTON.—NEW OPERA HOUSE (John B. Arthur, manager): Dark 7-14.—RENSHAW'S OPERA HOUSE (W. B. Cundiff, manager): Dark 7-14.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Pulse of New York 7 gave a fair performance to a small audience. George France Repertoire co. 15-17.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): McSorley's Twins 8 to a large house; good satisfaction. C. H. Vale's Twelve Temptations 16.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Dark 5-10. Robert Mantell 17.

MATTOON.—THEATER (William Farley, manager): The Fast Mail 12 to good business.

STREATOR.—PRINCE OPERA HOUSE (J. E. Williams, manager): The McDonald-France co. in a repertoire of sensational plays 5-10; good attendance.

STERLING.—ACADEMY OF MUSIC (W. E. Ward, manager): House dark 5-10.

Mt. STERLING.—GRAND OPERA HOUSE (John Brower, manager): Graham Earle co. 19-20.

JACKSONVILLE.—GRAND OPERA HOUSE (H. M. Ravencroft, manager): Home talent 8, 9. Ollie Black and Sam J. Matthews distinguished themselves by their good acting and singing.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Lyceum Entertainment co. 12-14; Catholic conce 4 (local) 15; Chicago Swedish Dramatic co. 16; The Gay Parisians 17; Wood and Jersey Dramatic co. 18.

LITCHFIELD.—RHODES OPERA HOUSE (Hugh Hall, manager): The Graham Earle co. to fair business 5-10; presenting The Inside Track, Jane, Trilby, Settled Out of Court, in Missouri, and Natural Gas.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): McSorley's Twins 8 to a good-sized audience. Lillian Russell 20; on the Mississippi 21.

BELLEVILLE.—THEMANN'S OPERA HOUSE (Aug. Tiemann's, manager): House dark 5-11; Orange Blossoms 18.

WAUKESHA.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark week of 12.

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ger): Dark 12-17. Past Mai 20 — CARNLSE HALL D. Carlisle manager: Dark 12-17.

ELKHORN — SUCKLIN OPERA HOUSE (David Carpenter, manager): My Uncle from New York 13. Very good performance to a small house.

FRANKFORT — COLUMBIA THEATRE (G. V. Fowler, manager): Jolly Old Chums 9; poor performance in light house. Charles H. Vale's Twelve Temptations 13 to a fair large audience; good satisfaction. The Man in the Iron Mask 21.

CRAWFORDSVILLE — MUSIC HALL (Townsley and Thomas, managers): Wilson Dramatic closed 11 to fair business. A Diamond Broker 29.

NEW CASTLE — ALCAZAR THEATRE (J. F. Thompson, manager): Fitz and Webster in A Breeze 9. pleased only a fair crowd. Jolly Old Chums 17.

DUNKIRK — TOND OPERA HOUSE (Charles W. Todd, manager): Fitz and Webster in A Breeze 9. opened the house for the season 10 to a large and appreciative audience. American Girl 22; A Marriage Broker Nov. 7; A Green Goods Man 28.

JOHNSON.

DAVENPORT — RUTTS OPERA HOUSE (Chamberlain Knell and Co., managers): Katie Emmett presented The Wife of New York to a fair and well-pleased audience 7. in Missouri 9. The merits of the play well deserved better attendance. King and Sawyer in A Busy Day 11 to a crowded house. Wood-Jersey co. in repertory commenced a week's engagement 12 at popular prices. Both of the proprietors were former residents of this city. — GRAND OPERA HOUSE (to H. Lohmann, manager): Gordon Gibney reported 10 to fill the boards 12-19 — ITEM: M. J. Murphy, advance representative of Casanayce Olcott co., was in the city 14.

MARSHALLTOWN — ODORON THEATRE (Ike C. Spears, manager): Katie Emmett to a light house 9; excellent satisfaction. The Trolloos 29 — SIS' S THEATER (Helen and Evans, managers): Spooner Dramatic co. opened for a week 12 to big business.

DUBUQUE — GRAND OPERA HOUSE (William T. Rech, manager): In Missouri was presented to a small house by an excellent co. 15.

OTTUMWA — GRAND OPERA HOUSE (Mr. Patter, manager): Temple's 15 atre co. 6 to fair business Van Dyke Eston co. week of 13.

DEB MINNED — FOSTER'S OPERA HOUSE (C. F. Brown, manager): Katie Emmett to fair business in The Wife of New York 9; Joseph Jefferson 16; Otis Skinner 19, 20 — GRAND OPERA HOUSE (William Foster, manager): The Railroad Ticket 9 to good business 8-10; excellent satisfaction. Prof. Day 29-34.

SHILOH CITY — GRAND OPERA HOUSE (A. B. Beall, manager): House dark week ending 10.

FORT DODGE — FESSLER OPERA HOUSE (Rankin and Smith, managers): Warner Comedy co. 4 and week; excellent business; good co. House dark 11 and week.

WATERLOO — BROWN'S OPERA HOUSE (C. F. Brown, manager): Vitacope 8-10 to small business.

OSKALOOSA — MASONIC OPERA HOUSE (H. L. Briggs, manager): A Green Goods Man 6; small house; poor co. 10; Skinner in Richard III 20; Spooner Dramatic co. 22-25.

SEGORAH — GRAND OPERA HOUSE (B. B. Morris, manager): House is undergoing repairs and being cleaned from top to bottom.

BOONE — PHIP'S OPERA HOUSE (Ben R. Wiley, manager): Mackie's A Railroad Ticket to a full house. Each and every one of the co. are artists. Buffalo Bill's Show had a good crowd 7.

MUSCATINE — COLUMBIA OPERA HOUSE (C. Leinster, manager): House dark week of 5 King and Sawyer Comedy co. open a week's engagement 12.

FAIRFIELD — GRAND OPERA HOUSE (M. F. Black, manager): Temple's Comedians 8-10 to good houses. House dark 12-17.

MISSOURI VALLEY — NEW THEATRE (William Harmon manager): Intro Fox Novelty co. failed to open 9. The Green Goods Man 14.

CARROLL — ITM: Buffalo Bill 8-10 to a full tent.

REOKEE — OPERA HOUSE (D. L. Hughes manager): The Fa-tail 6 to fair business. Hamlin's Players in Missouri 7 to good business. Both attractions had the opposition of political demonstrations. The Germans in The Giloohys Abroad 21.

CHEROKEE — GRAND OPERA HOUSE (Sandford and Moore, managers): Warner Comedy co. in repertory week of 12.

KANSAS.

TOPEKA — GRAND OPERA HOUSE (L. M. Crawford, circuit manager): Richard Mansfield 12; Darkest Russia 18; Devil's Auction 18; Dark 19-24. Coming: Katherine Kidder in Mademoiselle Sans Céne and Australian Tilly — CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager): Dainty Little Blossom and her Jolly Pathfinders co. of pirates 5-10 at popular prices, in Innocent Kid, A Turkish Bath, Max and Clima, Little Romp, Prince of Liars, Jane, Fight For a Fortune, and Little Castaway. Little Blossom is a clever actress, and her support much above the ordinary run of low-priced attractions. Business not as good as was expected, from which it would seem that playing pieces belonging to others, under titles which are not so well known as the correct ones, is not the bonanza it is generally supposed to be.

PITTSBURG — OPERA HOUSE (W. W. Bell, manager): Richards and Pringle's Minstrels to good house and satisfactory performance Sept. 25. American Democratic co. to fair business week of 14; performance good. A Modern Woodman 26; poor house and poor performance. Gothold's Gigantic Gathering 28; big house and fair performance. Sharpless' Lycum Theatre co. week of 5 to good business; good orchestra and satisfactory performances.

JUNCTION CITY — OPERA HOUSE (T. W. Dorn, manager): John Diford in Wanted, the Earl 6; to good house 9. Devil's Auction 18; A Bowery Girl 26.

LYONS — BTLER'S OPERA HOUSE (Fred R. Lutz manager): John Dillon in Wanted, the Earth 13. Pringle Comedy co. 26-28.

HUTCHINSON — OPERA HOUSE (W. A. Lee, manager): American Dramatic co. opened the season to good business 5-10 every night and gave satisfaction.

WICHITA — CRAWFORD GRAND OPERA HOUSE (E. L. Marting, manager): House dark week ending 10.

ATCHISON — THEATRE (John Seaton, manager): Ois Sinner, presenting Romeo and Juliet, drew a fair but enthusiastic audience 8. Vale's Devil's Auction 13.

LEAVENWORTH — CRAWFORD'S GRAND OPERA HOUSE (William Bowman, manager): Vale's Devil's Auction 11; house was well filled and the play thoroughly enjoyed. Darkest Russia 14; Richard Mansfield 15.

WINFIELD — GRAND OPERA HOUSE (F. B. Meyers, manager): House dark.

KENTUCKY.

PADUCAH — MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Dark all last week. — ITEM: Wallace Brothers' Circus was here 8 — A vaudeville theatre will be opened here Nov. 16.

HENDERSON — OPERA HOUSE (A. D. Rodgers, manager): House was opened 8 by A. S. Rogers in concert, assisted by home talent. Past Mai 17 — ITEM: The Opera House has been thoroughly cleaned and renovated, and Mr. Rogers has some very good attractions booked.

OWENSBORO — NEW TEMPLE THEATRE (J. J. Sweeney, manager): Louis James presented Julius Caesar 7 to large audience. Every member of the co. was received with marked favor, and the performance throughout was an entire success. C. H. Holloway 18; a grand comedy co. consisting of players from every one of the great cities in the country, and a steamboat company 19-20. Gothold's Gigantic Gathering 21; big house and fair performance. Sharpless' Lycum Theatre co. week of 5 will not appear, having disbanded at Louisville 9.

LEXINGTON — OPERA HOUSE (Charles Scott, manager): Thomas Jefferson Ready 9 to good business; performance good. The Black Crook 10 to a large house; performance first-class. E. Vaudeville co. 12, 13 to light house; performance only fair. Mizpah 15; Frederick: Bryton 20.

PARIS — GRAND OPERA HOUSE (D. C. Parish, manager): Murray and Mac 21; Sells 27.

ASHLAND — THE AMERICAN THEATRE 16 — ITEM: Zandy Griswold, agent for The Diamond Bunker co., was here 13.

BOWLING GREEN — POTTER'S OPERA HOUSE (J. M. Robertson, manager): Louis James in Spartacus the Gladiator 2; good house; play well received. Mr.

James received several curtain-calls. Frederic Bryton in Forgiven 18; performance good.

LOUISIANA.

SHREVEPORT — GRAND OPERA HOUSE (Leon M. Carter, manager): Frederic Bryton in Forgiven gave a fine performance to a large and well-pleased audience 6. A Night's Frolic 7 drew well. Dixie Land 21; Come and Long 26. Frederick Warde 27.

MAINE.

PORLTAND — PORTLAND THEATRE (Charles C. Tuftsbury, proprietor): A Baggage Check 10; fair attendance. Waite's Comic Opera co. at popular prices week of 12, giving satisfaction to those that pack the house daily. Much of the scenery cannot be used, but what little they are able to use is excellent. James O'Neill 17; Charles Cowles in After Dark 24; Sewell's 25; — ITEM: Two for two weeks — CIVV HALL (George N. Libby, agent): The Bostonians in Robin Hood 4; in Mexico 10, large, select, and appropriate audience. — ITEM: Ira C. Stockbridge has canceled all the entertainments that he had booked for this season excepting those that will come on their own risks. — After the performance of La Mexico 10, Charles R. Milliken entertained the Bostonians at his residence.

LEWISTON — OPERA HOUSE (E. A. Mitchell, manager): Waite's A Baggage Check 9 to large audience. Edison's Vitacope 10-17 entertained fair houses. Harry and Ke-nedy's Players in repertory, with living pictures, 19-21 — ITEM: Rose Sycell's London Bell 25, 27; County Fair 29 — MUSIC HALL: The Bostonians 7, 8; Joshua Simpkins 10; May Smith Robbins 14; James O'Neill 17; I. al Sawtelle's Dramatic co. 19-21.

BANGOR — OPERA HOUSE (Frank A. Owen, manager): Bennett and Moulton's Comedy co. in repertory 12-17 opened to large business. A better co. than many

had been. — ITEM: Charles R. Milliken entertained the Bostonians at his residence.

BATH — PORTLAND THEATRE (F. W. Riley, manager): The Bostonians 10 to good house 11; Little Tric 15.

BIDEFORD — NEW CITY OPERA HOUSE (K. W. Sutherland, manager): May Smith Robbins as Little Trixie gave on y fair satisfaction to a good audience 9. James O'Neill in Monte Cristo 15; Sawtelle Dramatic co. 26-31; Fanny Rice 26; Sowing the Wind 29.

MARYLAND.

CUMBERLAND — ACADEMY OF MUSIC (Mellinger Brothers, lessees): Waite's Comedy co. opened a week's engagement 12. Paradise Lost was presented as the opening bill and taxed the capacity of the house 13; the Arkansaw Traveler, 14; A Legal Document 15; Forn Sire to Son 16; The Veteran 17. The co. has been increased and strengthened, but retains nearly all of the last season's members.

HAGERSTOWN — ACADEMY OF MUSIC (Charles M. Puttner, manager): H. use dark 5-18. June Aggett in repertoire 19-24.

HARVEY DE GRACE — CITY OPERA HOUSE (J. H. Owens, manager): Frohman's The Girl I Left Behind Me, under the direction of Nix 10; and Zimmerman, opens the house Nov. 5. — ITEM: The Opera House has been on thorough repair, at an expense of several thousand dollars. The scenery was furnished by the Sosman, Landis Co., of Chicago.

MASSACHUSETTS.

LOWELL — OPERA HOUSE (Fay Brothers and Hosford, managers): Thomas E. Shee presenting The Man-O'-War's-Man 9, 10 and matinee to fair-sized houses. The piece is full of thrilling situations and well mounted and acted. A Trip to Chinatown 13 with our Hailey and Laura Bigger supported by a good co. amused a medium audience. The stormy evening affected the patronage. William Redmond in Dan O'Neil 14, 15; Neil's Comedy Co. 16; Waite's Comic 17; — ITEM: Willard Stanton was in town 12 boasting Waite's Opera co.; Treasurer Joseph J. Flynn, of the O'era House, who has been a member of the Massachusetts House of Representatives for the last two years, has received the Democratic nomination for the Senate 17.

GREENFIELD — OPERA HOUSE (N. J. Lawler, manager): House Dark 12-17; James A. Herne's Shore Acres 19; Wang with Alben Har 27.

TURNER'S FALLS — COLLEGE OPERA HOUSE (Fred Colle, manager): Uncle Tom's Cabin 14 gave a very good performance to a fair house.

Cowles in A Country Merchant 16 gave a good performance. Wang 22; Franco American Concert, local 23; Limited Mail 30; Paul Card Nov. 8; Old Home stead 6.

PLYMOUTH — GRAND OPERA HOUSE (A. H. Perry, manager): Nickerson Comedy co. 19-20 — ITEM: W. C. A. House 1. W. Caverly, manager: House dark.

GLoucester — CITY HALL (Metropolitan Club, managers): A Texas Steer 9 to a good house; excellent satisfaction. A Trip to Chinatown 13 to a big house and fair satisfaction.

WESTFIELD — OPERA HOUSE (A. H. Purton, manager): Charles Cowles in A Country Merchant 16 to a small but well pleased audience; co. good.

NEW BEDFORD — NEW BEDFORD THEATRE (William S. Clegg, manager): A Fair Card 7; fair audience; co. good. William Redmond in Daniel Bruce 10; fair audience; general satisfaction. James M. Murphy in The Cotton King 14 with matinee to large and well-pleased audiences.

WATERBURY — GRAND OPERA HOUSE (Genry and Wessell, managers): Frank E. Long's Repertoire co. opened 12 for a week's engagement to a packed house. Old Madrid 24; Green Goods Man Nov. 6; Bowery Girl 13; A Big Romance 15.

WARRINGTON — MAGNOLIA OPERA HOUSE (Hannan and markward, managers): Uncle Josh Sprouty 9; fair performance to good house; house dark 11-17; Knights Pythias 20; in Old Madrid 28; Blind Boone Nov. 1.

bert, manager): House dark 5-19; Maud Atkinson 12-17 in preparation.

HANNIBAL — PARK OPERA HOUSE (Watson and Price, managers) in Missouri to good business 5; co. excellent: The Gay Parisians 15; German Brothers 17.

SPRINGFIELD — CLOD THEATRE (H. H. Haven, manager): A Night's Frolic 16; Vale's Devil's Auction 22 — ITEM: Manager Haven and wife returned 10 from a week's pleasure and business trip.

MEXICO — FRANZ GRAND OPERA HOUSE (Genry and Wessell, managers): Frank E. Long's Repertoire co. opened 12 for a week's engagement to a packed house. Old Madrid 24; Green Goods Man Nov. 6; Bowery Girl 13; A Big Romance 15.

WADDESBURG — MAGNOLIA OPERA HOUSE (Hannan and markward, managers): Uncle Josh Sprouty 9; fair performance to good house; house dark 11-17; Knights Pythias 20; in Old Madrid 28; Blind Boone Nov. 1.

MISSISSIPPI.

JACKSON — RONSON'S OPERA HOUSE (R. L. Sanders, manager): Dark 12-17; Schubert Symphony co. 21; Frederick Warde 23.

COLUMBUS — IRON: Musical at College 9; home talent; attendance small.

MONTANA.

BUTTE — GRAND OPERA HOUSE (John Maguire, manager): The Grand Opera co. closed a five-nights engagement 6 to good business, followed by Alabama 7-10 to small houses. Gas Hinge 14-17 — ITEM: The Grand Opera House difficulty is settled at last. James Murray buying the majority of stock in the company, and will re-build at once. The house will be re-opened and a new front put in, and will be known as The Murray. Manager Maguire states it will be ready in three weeks. — Butte is to have a new family theatre, which will be opened 19 with Sutton's U. T. C. co. Prices: 25c, 35c, and 50c; seating capacity, 300.

MISSOULA — BENNETT OPERA HOUSE (G. N. Hartley, manager): A Yenneke Gentleman II.

NEBRASKA.

LINCOLN — THE LANDING (Ed Church, manager): House dark 5-14; Otto Skinner 14; Gorham's Come-dians 15; Dark Eyes 15; Gay Parisians 20; Madame Sans Gêne 21 — ITEM: Otto Skinner 14; Gorham's Come-dians 15; — ITEM: William Redmond to very fair business. Dr. Josyph and Mr. Hyde 19 and Sonne 20; — ITEM: The Baggage Check 21; Fanny Rice 22; A Dark Secret 23; Old H. measured 23.

PICHURD — WHITNEY OPERA HOUSE (Stephen Bogart, manager): Stephen's U. T. C. 12; good business, performance satisfactory. James M. Murphy supported by an excellent co. presented Virginia 13 to only a fair audience. Fine performance. Mr. O'Neill 14; — ITEM: The Baggage Check 21; Fanny Rice 22; Show Across Nov. 2.

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Mr. Young took the title-role in both pieces in an able manner; business fair. Tony Farrell in *Garry Owen* 15; Nancy Banks 17.

TRENTON.—**TAYLOR OPERA HOUSE** (O. H. Butler, manager): Professor Kelly gave one of his very enjoyable performances 10 to large business. Isham's Oriental America 20 21; Oliver Doud Byron 21.

PATERSON.—**OPERA HOUSE** (John J. Gorchein, manager): Isham's Octo-comes 5-7; capacity of the house; co. good. Walter Kennedy in *Ad 8-10*, failed to please small audience. Rachelle Ropelle in *East Lynne* 12 14; fair performances; fair business. *War of Wealth* 15-17. —**EDEN THEATRE** (A. E. Toovey, manager): A good co. of vaudeville artists in the clever comedy. *A Trip to Coney Island*, which pleased good-sized audiences. *Hand of Fate* 19-21.

NEW YORK.

ALBANY.—**LELAND OPERA HOUSE** (C. H. Smith, manager): J. W. Isham's Oriental America 8-10 pleased three large audiences. The first part was followed by an olio in which Margaret Scott, Harry Fiddler, and Willie and Jessie Eldridge were the entertainers. The dinner hotel, with its electrical effects and *Leer Clough* as the soloist, was the finale of it. The third part, consisting of selections from grand and comic operas, tested the voices of several male and female soloists. The chorus was large and well trained. Minnie's Faust was cleverly produced 12-14. *Great Diamond Robbery* 15-17. —**ROBERT MILLARD** (L. E. Toovey, manager): A good co. of vaudeville artists in the clever comedy. *A Trip to Coney Island*, which pleased good-sized audiences. *Hand of Fate* 19-21.

PLATTSBURG.—**THEATRE** (W. A. Brown, manager): Head's Son's *Sabat* 12; satisfactory performance to big business. Keene in *Richa d III* 14 to a large and appreciative audience. *Host's A Texas Steer* 16; *A Pair of Jacks* 21; *Shore Acres* 21.

SARATOGA SPRINGS.—**TOWN HALL** (Leonard and Edith, managers): Charles Cowles in *A Country Merchant* (return engagement for benefit of the old firemen) 12 to good business. *Faust* 19; *Limited Mail* 24; *Shore Acres* 25.

UTICA.—**OPERA HOUSE** (H. E. Day, manager): Arnold Reeves presented *Slaves of Gold* 9, 10 to fair business. *Faust* 21; *A Texas Steer* 21; Isham's Octo-comes 21 25.

BALDWINSVILLE.—**HOWARD OPERA HOUSE** (H. Howard, manager): The W. Ford's repertoire co. played a successful engagement 8-10. *The Hearts of Clark* will be presented by local talent 15.

WEEDSPORT.—**BURRITT OPERA HOUSE** (Harry D. Brown, manager): Mr. Henry's Minstrels 8 to a fair house; performance the best ever seen here. Elmer Vance's *Limited Mail* 12 to good house; performance excellent as a whole but could be improved upon in certain parts. *House* dark till after election.

HORNELLSVILLE.—**SHATTUCK OPERA HOUSE** (S. Oberholser, manager): The Ryan-Kelly co. closed a week's engagement 10. *From Sire to Son*, *Led Astray*, and *Two Lovers* were the bills. This excellent co. did good business and great general satisfaction. The New Bells drew well 14, in spite of the general dampness. The Byrne Brothers did excellent work, and the other specialties were taking, notably, the dancing of the Co-son Sisters.

HUDSON.—**OPERA HOUSE** (H. E. Day, manager): Uncle Tom's Cabin 19; *A Pair of Jacks* 21.

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FULTON.—**STEPHENS OPERA HOUSE** (William C. Stephens, manager): Hi Henry's Minstrels 10 to S. R. O., giving the best of satisfaction. *Limited Mail* 14 to a good-sized house, much pleased with the performance.

CORTLAND.—**OPERA HOUSE** (Warner Rood, manager): Wang 5 delighted a full house. Hi Henry's Minstrels 13 drew a large house, in spite of a very stormy night; performance good. *Flora Standard* 19.

GLENS FALLS.—**OPERA HOUSE** (F. F. Prown, manager): James T. Corbett in *The Naval Cadet* 17; John A. Kelly's German Soldier 21; *Limited Mail* 23.

LYONS.—**MEMORIAL HALL** (John Mills, manager): Elmer V. Vance's *Limited Mail* 10; fair performance to fair business. B. Albert Hart in *Wong 15* to good sized and well-pleased audience. —**TRINITY**: Manager Mills will be married at Batavia, N. Y. 21. The Opera House will be closed during Mr. Mills's absence on his honeymoon.

CORNING.—**OPERA HOUSE** (Harry J. Sternberg, manager): Wang 8 to a large and well-pleased audience. 8 Bells 13 to good business 11-12; at the production of Wang 8 the house was beautifully decorated with flags, bunting, etc., it being the 5th anniversary of the opening of the house.

FISHKILL-ON-HUDSON.—**ACADEMY OF MUSIC** (A. N. David, manager): The Simmons Comedy co. opened a week's engagement 12 with *The Pavements of Paris* to good business, and a *Prodigal Son* 13.

AUBURN.—**BURTIS'S OPERA HOUSE** (E. S. Newton, manager): Thomas Keene in *Oblio* to only a fair house 9. Wang to good business 10. *Human Hearts* to a crowded house 13; audience greatly pleased. Hogan's Alley 15.

ROCHESTER.—**LYCUM THEATRE** (A. E. Wolf, manager): A big *Bonanza* was presented before fine houses 12 14. The co. in mated the ap lause they received. D. Koven and Smith's opera, *The Mandarin*, 19 21.—**COOK OPERA HOUSE** (E. G. Lane, manager): When London Sleeps attracted large audiences 15 17. The play was *very* excellently. E. Kelly Bancker 19 21. —**ACADEMY OF MUSIC** (Louis C. Cook, manager): *Saves of Gold* proved a strong attraction 13-17, and business was large. Hogan's Alley 19-21.

CANANDAUGA.—**GRAND OPERA HOUSE** (McKechnie and Matner, managers): Wang 12 pleased a large and fashio-nable audience at advanced prices. Harrison J. W. 22-23. Marston's *Faust* 30.

POUGHKEEPSIE.—**COLLINGWOOD OPERA HOUSE** (E. S. Sweet, manager): The treat Diamond Robbery 13 to a fair house, despite the inclement weather. Performance good; audience well pleased. *Lady Slavey* 17; *Rush's Escapade* 19; Joseph Murphy 22; Herrmann the Great 23; *Shore Acres* 29.

NEWBURG.—**ACADEMY OF MUSIC** (Fred M. Taylor, manager): The *Gas at Diamond Robbery* 12 with a very fine cast entertained a fair-sized audience; performance excellent. *The War of Wealth* 14; small business; co. deserved better patronage. Joseph Murphy in *Kerry Gow* 21.

LITTLE FALLS.—**SKINNER OPERA HOUSE** (H. A. Skinner, manager): Maud Hallman co. 12 to crowded houses and satisfaction. Manager Shelling had added several good specialties this season. Miss Lightfoot, cellist, and local talent 20 —**IRONCLAD OPERA HOUSE** (Norris and Kingsberry, managers): Morrison's *Faust* 22.

WAYLAND.—**WEINHARD OPERA HOUSE** (Weinhardt, manager): Metropoli-nan co. of players 12; fair house. Co. not up to expectation. Carl Beulm in *Tea Nights in a Bar-Room* 22.

ITHACA.—**THE LYRIC** (M. M. Gutstadt, manager): 8 Bells to fair business 8. *Colored Club* (local) 23; Morrison's *Faust* 29.

ELLENVILLE.—**MASONIC THEATRE** (E. H. Munson, manager): Edwin Masonic in *Snarlock* 10 gave poor satisfaction to a fair house. *James Young* 26.

WAVERLY.—**OPERA HOUSE** (J. K. Murdoch, manager): 8 Bells to large business; excellent satisfaction.

LOCKPORT.—**HOME OPERA HOUSE** (Knowles and Gardner, managers): House dark since 9. Kellogg Bird Carnivale co. under the auspices of Y. M. C. A. 16; Morrisson's *Faust* 31.

BONE.—**WASHINGTON STREET OPERA HOUSE** (Craven and Roth, managers): Wang 16; *Limited Mail* 20; *Texas Steer* 23.

OSWEGO.—**RICHARDSON THEATRE** (J. A. Wallace, manager): Hi Henry's Minstrels 9; good house. We have an excell. band. Arthur Denning made a hit. *Limited Mail* 13; *Limited Business* 21; *Good business*, pleasing well. *Side Tracked* 21; *Morrison's Faust* 25; Joseph Murphy Dec 3.

ASTERDAM.—**NEW NEFF OPERA HOUSE** (A. Z. Neff, manager): Thomas W. Keene in *Julius Caesar* 10 to fair business. Great Diamond Robbers 14 pleased a large audience; excellent satisfaction. Wang 20; Morrison's *Faust* 21; *Limited Mail* 22; *Hi Henry's Minstrels* 24.

OWEGO.—**WILSON OPERA HOUSE** (C. B. Dunn, manager): *Shore Acres* 12.

ONEAL.—**OPERA HOUSE** (Wagner and Reis, managers): 8 Bells 15 to fair business; pleasing performance. —**ACADEMY OF MUSIC** (Oscar Music Co., manager): Lodge Tucker week of 19 in repertoire.

MIDDLETON.—**CASINO THEATRE** (H. W. Cory, manager): Snarlock 9; fair house. Professor Lee, Hypnotist, opened week of 12; good business. —**ITEM**: Marie Louise Gunnar left this city 12 to join the Mozart Symphony Club in New York.

JAMESTOWN.—**ALLEN'S OPERA HOUSE** (H. F. Allen, manager): The American Girl 10 to a fair house matinee and evening; co. good and made a very favorable impression. The *Midnight Express* must have run off the track and gone to pieces somewhere, as they've hooked it. B. and M. agent has yet app'red 8 Bells 19; K-ly and Ryan Comedy co. week of 26 —**ITEM**: Eric Nunn has resumed his position as stage carpenter after a short sojourn with the Maude Hillman co.

TRICONDEROGA.—**UNION OPERA HOUSE** (F. T. Locke, manager): Thomas Keene and Charles B. Sanford in *Julius Caesar* 11; very pleasing performance; good audience considering the weather.

CARTHAGE.—**OPERA HOUSE** (A. Q. Scammon's co. in the singular 7 gave a good performance to fair business. *Side Tracked* 16.

JOHNSTOWN.—**GRAND OPERA HOUSE** (C. H. Ball, manager): When London Sleeps to fair-sized audience 14; performance excellent; scenic, mechanical and electrical effects gorgeous. Morrison's *Faust* 20.

CATSKILL.—**NELIDA THEATRE** (Kortz and Lamp-

man, managers): House dark 12 19; James Young 29. —**OPERA HOUSE** (T. F. Gaylord, manager): *Life Under the Glor.* 19 to fair house. A musical team, the Emersons, off-red the only life in the performance. Colonel and I 22 24.

WARSAW.—**IRVING OPERA HOUSE** (E. E. Baker, manager): House dark 12 17.

SPRINGFIELD.—**SHEDD OPERA HOUSE** (C. H. Simon, manager): Eight Bells 10; good performance to S. R. O. Harrison J. Wolfe 17.

BINGHAMTON.—**STONE OPERA HOUSE** (J. P. E. Clarke, manager): *In the Heart of the Storm* canceled 12 13. *Hi Henry's Minstrels* 17. Oriental America 19 20. —**SIJOU THEATRE** (A. E. Fenway, manager): *Excuse* was very largely attended 15 18. —**THE GILDED WORLD**.

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and evening 7. Mr. and Mrs. Granville canceled 9, 10. Following the Wind did fair business, matinee and evening 10. Little Rhoades, ably supported in repertoire of good plays, to fair business, 12-17. Peck's Bad Boy 17. Emily Bunker, 24.

BROWNSVILLE.—THE TOWNS THEATRE (L. C. Shatto, manager): Little N. Wilson in repertoire 12-17, gave excellent performance to good houses. House dark week of 18. J. E. Tootie 31.

RHODE ISLAND.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Nickerson Comedy co. in repertoire week of 5 to fair business; co. fair; band and orchestra excellent. A Trip to Chinatown 21.

WESTERLY.—SLIVEN'S OPERA HOUSE (C. R. Bliven, manager): Oliver Byrne presented *The Turn of the Tide* before a good-sized and well-pleased audience 10.

NEWPORT.—OPERA HOUSE (T. P. Martin, manager): The Climes of Normandy, local production for the benefit of the Newport Artillery, was well received 8, 10. A Cotton King 13 to a small house.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Bancroft, the magician, 8 to good house; performance excellent. Rhoda 17.

SPARTANBURG.—GREENWALD OPERA HOUSE (Max Greenwald, manager): Mille. Rhoda 19.

SUMTER.—ACADEMY OF MUSIC (Ryttenberg and Scherzer, managers): Mille. Rhoda in *Josephine, Empress of the French*, to good business 8; performance first-class. Robert Downing in his new play, *In Search of Happiness*, 29.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglass, manager): Black Crook to only a fair house 12. LVCUM THEATRE (John Mahoney, manager): Frederick Bryton in *Forgiven* to fair business 9, 10. Prof. Sylvan Lee, assisted by his wife, Alberta Lee, opened up a week's engagement to large business 12, giving exhibitions of hypnotism. They gave a pleasing and laughable performance.—AUDITORIUM (Ben W. Stainback, manager): Richards and Pringle's Georgia Minstrels, headed by the popular colored comedian, Billy Kermans, played to large and well-pleased audiences 9, 10. J. C. Stewart's Comedy co. in *Gay Chicago* 13.—ITEM: Professor Lee and wife are being entertained during their stay here by relatives and friends, this being Professor Lee's birth-place and former home.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Word, manager): Betsy Jane, booked for Sept. 30, failed to appear owing to closing of co. Richard and Pringle's Minstrels 14.—ITEM: W. H. Window, of Prins and West's Minstrels, was here Sunday to spend the day with his mother.—During the Summer the stage to Elder's Opera House was entirely remodeled, making it much larger and better equipped than formerly. It will now accommodate the assembly of the larger co.—The Lehr and Williams Comedy co., an organization playing in a tent and carrying its own stage, opened 5 for a week, for benefit of the Clarksville Military Band. They are putting on very poor imitations of well-known plays. Jane was presented 7. They are careful not to kill the play they are going to put on, neither do they give programmes containing the play or plays. A number of pirating co. have played here in the last few months, and, strange to say, the local press does not score them for their outright stealing. Cain's Official Guide does an injustice to Clarksville by giving its population at 3000, when it should read 10,000. The theatre has a drawing position of nearly 15,000 since the electric lines have been extended to the suburbs.

NASHVILLE.—THE VENDOME (J. J. Boyle, manager): House dark 5-8. Louis James 9, 10 presented *Spartacus* and Julius Caesar to large and well-pleased audiences. Frederick Bryton in *Forgiven* 12, 13 to light business. House dark 14-17. Gotthold's Gigantic Gathering of Celebrities canceled dates 19, 20 and closed. *Opera House* (W. A. Sheets, business manager): House dark 6, 7; Gus Miller in *One of the Family* 8, 9 drawn good business. The Sun Dance Dramatic Club, of Milwaukee, Tenn., in the play *For Dixie* 10 to a good house, and gave a very creditable performance. The Bowery Girl 10; Walker, Whitehead 21, 22.—GRAND OPERA HOUSE (J. J. Boyle, manager): Richards and Pringle's Georgia Minstrels 15-17; Grace Hannon 18-19.

COLUMBIA.—GRAND OPERA HOUSE (Barker and Hahn, managers): Bell's Comedians to light business 5-10.

BIRMINGHAM.—HARSHING OPERA HOUSE (Bunting and Moliner, managers): Sowing the Wind 12; Murray and Mack 23; Georgia Minstrels 25.—ITEM: The Opera House, which was damaged by fire last Spring, has been remodeled. A list of good attractions have been booked for the coming season.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuohy, lessees and managers): Richards and Pringle's Minstrels 12 to S. R. O., and delighted audience. Gotthold's Gigantic Gathering 31.—ITEM: Wallace's Circus 10 showed to their full seating capacity.

TEXAS.

AUSTIN.—HANCOCK OPERA HOUSE (Rigby and Webb, managers): Edison's Vitesscope, matinee and night, 10 to fair houses. Bert Cooke and Nick Long in *The Other Man's Wife* 15; Roland Reed 16; Black Crook 16; 8 Bells 18; Al G. Field's Minstrels 20; Corinne 21; Private Secretary 22.—WILLIETT'S OPERA HOUSE (Charles Apple, manager): House has been overhauled and remodeled. Ruby La Fayette 23-19 at popular prices.

BENSON.—OPERA HOUSE (Milton L. Eppstein, manager): Jim the Penman to a small but very appreciative audience 6. F. C. Bangs as James Ralston and Edith Rice as Nina portrayed their parts well and received certain calls. The Private Secretary 10, with matinee; business medium; performance good. Co. capable. McIntyre and Heath in Dixie Land 16.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil W. Greenwall, manager): Jim the Penman, with Frank Bangs as James Ralston and a fine co., was presented 5 to fair audience. McIntyre and Heath, supported by Lizzie Evans, presented Dixie Land, matinee and night, 10 to fair houses only. Roland Reed presented for the first time here his new play, *The Wrong Mr. Wright*, to packed house 12. S. R. O. sign being put up before the doors opened. Mr. Reed and his leading lady, Indore Rush, are great favorites here.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): A Night's Frolic to poor business 6. Frederick Bryton in *Forgiven* to fair business 7. Co. good. Roland Reed in *The Wrong Mr. Wright* to largest house of season at advanced prices 9. Jim the Penman 13.

GAINESVILLE.—THE GALLIA (Paul Gallia, manager): Jim the Penman, with F. C. Bangs to small business; performance and support first-class. Edwin Travers in *The Private Secretary* 9 to fair audience; every one much pleased.

EL PASO.—MYAR'S OPERA HOUSE (H. Godwin Mitchell, manager): House dark week ending 10.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): A Night's Frolic 5 to small business; fair performance.

CALVERT.—CALUM'S OPERA HOUSE (J. P. Casimir, manager): Ruby La Fayette co. 6 to poor business, but no less than they deserved. House dark 12-17.

HOUSTON.—SWINNEY AND COOMES' OPERA HOUSE (Henry Swinney, manager): The Other Man's Wife, introducing some clever sketches, drew a well-pleased house 3. Rehearsals 5.—ITEM: Ringling Brothers' Circus gave a grand street parade and two excellent performances to enormous business.

HILLSBORO.—LAWY OPERA HOUSE (Shields and Wendenhall, managers): Dixie Land 8 to good business. The Other Man's Wife 17.

NAVASOTA.—COLUMBIA OPERA HOUSE (M. Gabert, manager): The Wood-Jersey Quartette 5 to small pleased audience. Hemphill Quartette 16.

GRANBURY.—GATE CITY OPERA HOUSE (P. L. Lousen, manager): Gate City 2 in G. aditor. James Nov. 2 in G. aditor.

WACO.—THE GRAND (Sid H. Weis, manager): In Dixie Land, with McIntyre and Heath, Lizzie Evans and a good supporting co., was presented 7 to the capacity of the house; performance well received. Rob Roy Operas co. 26.

GREENVILLE.—KING OPERA HOUSE (J. O. Tengden, manager): Jim the Penman 10 to poor business. The rain kept many people from seeing an excellent performance.

PARIS.—PETERSON THEATRE (Sol Doris, manager): PRIVATE SECRETARY # to small house; performance good.

—ITEM: Ringling Brothers' Circus showed here 12 to the largest crowd that was ever seen here.—Jim the Penman canceled their date for 9, and so far have not given the management their reason for doing so.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Otto H. Krause's Big Comedy co. 5-10; fair audiences, partially pleased. Al G. Field's Minstrels 15.

TEXARKANA.—GHO'S OPERA HOUSE (Harry Ehrlich, manager): The Private Secretary to a fair-sized house 7. Jim the Penman 12.

DALLAS.—OPERA HOUSE (George Arney, manager): Roland Reed and his capable co., including Indore Rush, opened the house 10, presenting at the matinee *The Politician*, and at night *The Wrong Mr. Wright*. Every seat was taken, and Mr. Reed was compelled to make a second speech.—ITEM: The Texas State Fair and Dallas Exposition opened 10, and the receipts eclipse any of former years. The Mexican Army Band and the races are drawing cards.

VOAKUM.—FRONT STREET THEATRE (Baby and Moreland, managers): Western Troubadours opened the season to a fair but very dispensed audience 10; their grand posters being the most impressive feature.

Otto H. Krause Comedy co. 19-21; Ruby Lafayette co. 22-23.

TEMPLE.—BIJOU OPERA HOUSE (P. A. Venney, and Co., managers): Otto H. Krause in repertoire week ending 3 to S. R. O. Co. excellent. Dixie Land 6 to fair-sized but appreciative audience. The Other Man's Wife 14.

HELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): McIntyre and Heath in Dixie Land 5; performance excellent; small business. Conte and Long in *The Other Man's Wife* 13.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): A Bowery Girl 5, 6 to full houses. Madame Sans-Gêne 8-10 at advanced prices to immense business. The co. was highly appreciated. "Hal" Russell received an ovation, fairly sharing honors with star, Kathryn Kidder. Coming: Julia Marlowe and Robert Taber.—GRAND OPERA HOUSE (J. S. Rogers, manager): Stock co. week of 5, presenting in Crawford County and Turned Up to good business.—LVCUM THEATRE (Gates and Ellsworth, managers): Professor Bristol's Horse Show to fair business week beginning 5; good show.—ITEM: A monster concert was given 5 in the Tabernacle, presenting the prize winners from the Eisteddfod at Denver. Audience of four or five thousand present.—This has been a good theatrical week owing to the many visitors in the city attending the Mormon conference.

ODGEN.—GRAND OPERA HOUSE (Joseph Clark, manager): A Bowery Girl co. to a topless house 7. The play was not much of a plot, but was enjoyed all the name. The scenic effects are very good. Julia Marlowe-Taber and Robert Taber 16.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Morrison's Faust 7; S. R. O. Saved from the Sea 9; good business; Sinbad 12; S. R. O.; the production is spectacular in every sense of the word, the burlesque weak; Thomas Keene 16; Hoyt's Texas Steer 17.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): House dark 7, 15.

WILLOW FALLS.—OPERA HOUSE (Bromsman and Blakley, managers): House dark 6, 12; Shore Acres 20.

MONTEPLAISIR.—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): Saved from the Sea to fair house 6; Texas Steer 15; Jessie Couthouy Concert co. 20; Shore Acres 22; Gorton's Minstrels 31.

VERMONT.

ALEXANDRIA.—NEW OPERA HOUSE (Roy D. Hesler, manager): House dark 5-12. Miron Leffingwell and Effie Darling's Faust 7; S. R. O. Saved from the Sea 9; good business; Sinbad 12; S. R. O.; the production is spectacular in every sense of the word, the burlesque weak; Thomas Keene 16; Hoyt's Texas Steer 17.

STEVENS POINT.—THE NEW GRAND OPERA HOUSE (J. A. Einer, manager): Hoyt's A Midnight Bell played to a fair house 6 and gave the best of satisfaction.

WELCH.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Charles Gardner in Fatherland 10 to a good house. Local minstrel co. 8 to a small house. Carrie Veronic appeared 13 in *The Buckeyes*; house small and co. poor.

SHIBOOGAN.—OPERA HOUSE (U. M. Kohler, manager): Charles A. Gardner in Fatherland 9 to fair audience.

GREEN BAY.—TURNER OPERA HOUSE (J. H. Newlin, manager): Let's In Old Kentucky pleased a very large audience 2. C. A. Gardner in Fatherland to a fair-sized audience 8; performance below the average.

WASHINGTON.

SPokane.—AUDITORIUM (Harry C. Hayward, manager): A Venetian Vestment entertained good audiences 8, 9. Great interest was taken in this play by visitors from the Cœur d'Alene Mining District, the scene of the play. Tempest's Pardise to good business 10, matinee and evening.—ARCADIA THEATRE (Chase and Daniels, managers): Miss and Aladdin entertained large audiences 5-10.

WALLA WALLA.—NEW OPERA HOUSE (John Paine, manager): Gus Hege in *Venetian Vestment* 7 to good house 8; quite satisfactory. Clement Bainbridge in *Alabama 14*.

TACOMA.—THEATRE (S. C. Heilig, manager): House dark save for local entertainment 6-10.—NORTH STREET THEATRE (W. J. Wile, manager): The Fast Mail 8-10 and matinee to light audience.—ITEM: The past three months have been the dullest Tacoma has ever known in the way of theatrical entertainment.

FRANCIS.—THEATRE (W. E. Phillip, manager): My Geraldine was given to good business 12. Owing to the trouble of Beryl Hope, who has been suffering from throat trouble, the title-role was assumed by May Hulworth and is a graduate from Sergeant's School of Acting. She gave an excellent performance. Frank Burns and Frank Drumm did fair and good work. The piece was prettily managed. Ten Thousand Miles Away 19-24; Jack and Anna Burns are the features of the vanville hill.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

New Plays and Notions in England's Capital.

—Notes of the London Stage.

[Special Correspondence of The Mirror.]

LONDON, Oct. 9, 1896.

You Americans know George Meredith's works and words of more or less wisdom so much better than we, his fellow-natives, do, that it surely were unnecessary to remind you that in one of George's poems there occurs the remark:

In tragic life God set

There needs no villain—passions spin the plot!

Well, in a like degree although none—no; even rival managers—have done aught to upset



LAURA DYSON

certain theatrical speculations this week, many a playhouse has been nearly as desolate as our late lamented mysterious friend Ossian declared the Halls of Balicutha were at the time when he (O) happened to pass by the same.

Now the aforesaid desolation has not been caused so much by Chronos (as in the case of the example given by the hereinbefore mentioned and said to be authentic Gaelic bard)—as to the kind of climate which has prevailed for the last few days in these isles—and especially in the chief village therein—meaning what our native and often said-to-be comic singers call "Good Old London Town." W. Shakespeare was, as you know, always a bit of prophet himself, and now the time gives proof, as the said W. S. might say—verifying his own song which declares that "The rain it raineth every day, Hiegho! the wind and the rain!" Indeed, both J. Pluvious and R. Boreas have not only been working hard, but working overtime since I last had the pleasure of mailing. As a consequence of this dampness, playgoers have not gone to the play if they could help it! Hence, I need not tell you there has been a great decrease in returns, and that "paper" has been rather rampant even in the best West End theatres.

The authoritative statement that when sorrows come, they come not single spies, but in battalions, has once more received unhappy confirmation in the fact that immediately after I had sent you, last week, my hurried notes concerning the terrible fire at an Aberdeen Variety Theatre our so-called "national" theatre, Drury Lane, had a rather alarming outbreak of fire. Fortunately little damage was done; and still more fortunately the outbreak occurred while the theatre was closed. Had it broken out during the performance we should doubtless have had a repetition of the tragic Aberdeen panic.

The Duchess of Coolgardie with its West-Asian, or Never Too Late to Mend like situations, still keeps on at the foreseen Old Drury. It is a play altogether very reminiscent of many other plays, but that of course is not unusual in works for the stage. Happily it is a strong and a stirring piece. It is being run by Manager John Coleman at the back of whom is (according to report) the much moneyed and therefore much-puffed Barney Barnato and sundry other millionaire magnets, who can afford to dabble in ventures of this sort, *pour passer le temps*.

Speaking of Barney Barnato, he is becoming quite a hero in the playhouses and variety theatres where he often looms large in a box or two. The other evening I found Barney being used as a kind of good angel. This was in a twenty-minutes' drama called *Humanity* now being played at the Middlesex Music Hall—which old Londoners were wont to know as The Mogul in Drury Lane. *Humanity* is a stowed down version of a four-act drama of the same name which was played at the Standard, Shoreditch, some fourteen years ago, and it then was, and now is, remarkable only for a terrible fight with furniture, etc., between two rogues—one of whom at the Standard was played by poor Arthur Dacre, who shot himself and his wife some months ago. The chief part in the abbreviated version of *Humanity* is now a Jew and it is played by John Lawson, who describes himself as the "greatest Jew impersonator on the stage." It is he who, probably out of sheer racial love and compatriotism, throws in several up-to-date speeches showing (1) that the aforesaid Barney Barnato is the greatest man of this or any other age, (2) that it was he alone who settled the recent Transvaal trouble, and (3) that Barney is really the only safe guardian of the honor of Old England! Funny, isn't it?

In this connection it may not be inappropriate to mention that while at the Middlesex I saw a military sketch called *The British Lion*, written by Brian McCullough, who travels in sketches, and declared to be "entirely new and original." It proved, however, to be a strange example of thought-transference, for I soon began to recognize it as "conveyed" speech by speech, and character by character, from Dion Boucicault's drama, *Jessie Brown*, or *The Relief of Lucknow*, which, if I remember rightly, was originally produced at your Wallack's Theatre. McCullough seems to suffer from this kind of "coincidence," for the last two "new" sketches I saw of his—*The British Lion*, *Chums*, and *Mistaken Identity*—proved to be those old-time stage plays, *The Spitalfield's Weaver* and

Milky White. But we are much given to this sort of thing in the halls just now.

One is always sorry to see that really droll comedian, or rather grotesque, Arthur Roberts, in for an apparent failure, for it is always a pity to waste him. I fear, however, that he has a failure, or something very much like it, in H. J. W. Dam's new musical play, *The White Silk Dress*, produced at the Prince of Wales' a few nights ago. The story is involved, the wheezes often forced, and, worse than all in a piece of this sort, many of the songs are not of good quality. Moreover, the music, an important factor in these fashionable mixtures, is not too overwhelmingly bright and tuneful, although it has taken three single gentlemen roiled into one to compose that same. The best tunes are those by George Byng, the resident musical director, and the management have taken care not to give him too much chance.

The *White Silk Dress* in the piece is a garment supposed to have a fortune in notes, etc., sewn up in it and has been left to Arthur Roberts (here known as Jack Hammersley, a briefless barrister) by a rich aunt. The barrister, who appears not to be too conversant with legal habits and customs, adopts multifarious disguises, and changes this garment about all over town and country only to find at last that he has been "spoofed" and that the rich aunt is alive, and has only played him this little trick to try him. It may be placed to the credit of Dam that, here and there, he displays some ingenuity. Being a clever man, he could, of course, hardly escape that—but, although it may be like other inchoate plays, be worked up into a success, it will never, methinks, be equal in merit to his big *Gaely triumph*, *The Shop Girl*. A critical friend of mine has this week sprung the joke that on the first night of *The White Silk Dress* the audience left the theatre with the name of its author on their lips. Rude critic!

Ah!—and touching critics, people in theatrical circles and places where they act, or criticize, are much concerned this week at a three-column article by Clement Scott in the current number of the *Era on 'Rats'*. This article, couched in our Clemmy's most emotional-cum-denunciatory vein, volcannically attacks some one on the *Saturday Review* who has been rending Clement and all his works. The rendee, describing this render as a Rat, incidentally describes many other Rats of similar kind—and all more or less recognizable by those in the know. Scott also calls upon the chief Rat (meaning the *Saturday Review*) to come forth and give his name and his fighting weight. I could tell Scott—and you—both these things—and also the name of the alleged "Rat's" most distinguished relation. But why stir up strife?

Scott himself comes in for some satirical chaff in an article on "Actor-Managers" in the current number of the *Theatre*, which also contains a scathing essay on "The Kid-Glove Critic"—meaning the kind of "critic" I described to you a few weeks ago—the superior young person who takes it as a deeply planned insult to be asked to go and see a new play—except at his very own extra special convenience.

Charles Hawtrey did not achieve any success that seems likely to be of a financial kind, when he reopened the Comedy last Saturday with his own new play, *Mr. Martin*. The reason of this may be that Charles, instead of confining himself to farcical comedy, as in his enormously successful adaptation of *The Private Secretary*, attempted comedy of a higher plane and, not to put too fine a point upon it, muddied it. Mr. Martin is not altogether an American in his characters; these is in fact one real American (a gambler, alas!) who is also the real Mr. Martin for whom a somewhat cherubic good fairy, Mr. Martin Henthcote by name, is mistaken (and vice versa) at certain somewhat important points of the piece. One of this good fairy's chief errands of mercy is to save the occasional blithering hero of the play from the wiles of a designing music hall minx on blackmail bent. Like sundry adventures in many other plays you wot of, this deep damsel is proved to be the would-be bigamous wife of the unscrupulous gambler, and there you are, don't you know! "Do you wish to infer that I am a swindler, sir?" excludes the gamete in his choicest "American." "No! not exactly that!" replies the impetuous good fairy. "I merely infer that you are a member of a very smart race!" At which we all laughed, though upon graver consideration, upon my word, I cannot exactly tell why.

Hawtrey has engaged, in addition to himself, and he is always good, an excellent company, including Lottie Venne, whose excellent comedy abilities have no scope in the semi-sentimental character of the adventures; Charles Brookfield (mostly excellent and never really bad) as the American gambler; Nina Boucault (as Tiny Merriden (a highly virtuous Gaely girl); and Henry Kemble as one of those baronets he wot to give us. It does not seem to have been noticed by the management, or by Messieurs the Critics, that the description "The Glittering Star of Erin" applied to the bold bad music hall artiste in a real description borrowed from the "halls" and is, therefore, perhaps a little too personal.

Mr. Martin was preceded by a pretty little last century comedy written by Edward Ferris and Arthur Stuart, and entitled *A White Stocking*. Please do not imagine that this has any connection with feminine attire. It is merely the mark on a horse whereon a recently robbed Rector is enabled to track down the highwayman who bade him stand and deliver. It turns out to be a joke and all ends well. The bright little play was brightly acted by Miss Elliott as the heroine, George Hippesley as the highwayman, and W. J. Hawtrey (brother to Charles) as the Rector.

In case of the aforesaid Hawtrey is getting a new play ready—and this is really American, being no other than your native made piece, *Don't Tell Her Husband*.

An alleged new drama called *The Cruel City*, or, London by Night, was put on at that good old home of melodrama, the Survey, this week. The writers of this piece are Wilton Jones, a clever journalist and pantomime writer, who sometimes deviates into drama, and his wife, Gertrude Warden, smart actress and "little-rouseuse" (as one may say), and sister of Florence Warden, who some years ago froze our young blood with that "shocker" entitled *The House on the Marsh*, several times adapted on your side. Mr. and Mrs. Jones' latest proved to be compounded of somewhat stale material, such as a music-hall scene à la Boucicault's *After Dark* (which of course he borrowed), and a bomb explosion, a thing very common in modern dramas from *Taken from Life* by poor Harry Pettitt, down to Wilton Jones's own play *Haunted Lives*, and so on to *The Eleventh Hour*, an explosion drama which started on the road the other day. Doubtless the arrest of Tyman and other reputed dynamiters has given rise to this rerudescence of the bomb-drama. But even a bomb is not of much use historically unless you serve it up with good strong materials—and this has not been done in *The Cruel City*. Still, with its picturesque effects and its amusing meet of lady cyclists, it might do well on tour.

The *Two Little Vagabonds* as adapted by

George K. Sims and Arthur Shirley from De Courcile's play, *Les Deux Gosses*, is drawing huge crowds and heavy booking to the Princess's. Whereas Hardie and Von Leer, whom you know, are extensively advertising the piece for the provinces. Thereby do they stand confessed for what some of us knew they were—namely, the real runners of the piece at the Princess's.

Among the very latest new suburban theatres promised us are two, viz., at Deptford, S. E., where the "mighty-lined" Marlowe met his death through mixing with bad company, one at Fulham, S. W., another at Richmond, and another at Putney, whereto, according to old English Nursery lore, people were wont to go on a pig. The two Deptford theatres are the most important of the above group and are to be owned respectively by Miss Grahame, who runs many tours, and Mr. Muholand, who possesses the Metropole Theatre, Camberwell, the Theatre Royal, Nottingham, etc., etc.

You will have already learned by cable of the death of poor George Du Maurier. It is very sad, for he had only just turned the sixties. An artist for *Punch*, etc., although undoubtedly possessing strongly marked mannerisms and limitations, he was very popular. His one big success in life was with the much-vaunted "Trilby," the craze for which was originally started on your side. He made many thousands of pounds out of the story and the play; but he has not lived long to enjoy the success.

A certain literary lady, whom you know, American born but disguised for the nonce in the pen-name of "F. Allen Arthur," has just written a four-act drama called *The Scapegrace*, in collaboration with a fellow native of ours, one Harry Byatt, who usually writes plays well and powerfully. The cognomenously disguised lady wills for New York in company with the piece on the 27th inst.

Laura Dyson, whose pretty face is seen here, is a very popular juvenile and soubrette actress at the Surrey Theatre, London. Miss Dyson's abilities have been shown in all kinds of plays from pantomime up—or down—to tragedy. She can delight with song and dance in the one kind of play, and beguile you of your tears in the other. This versatility may be somewhat owing to the fact that she is a relation of the Surrey's proprietor, the veteran pantomimist, melodramatist and playwright, George Conquest. Miss Dyson was recently married to the Surrey's acting manager, Herbert Leonard, who is also a playwright, among his works being the well-known drama, *The Enemy's Camp*, and a said-to-be-blood-curdling drama, *The Merciless World*, which is on the eve of production in our midst.

It would seem that rows, ructions and rumors notwithstanding, May Vobe will really produce *The Belle of Cairo* to-morrow (Saturday) at the Court. On the same night H. J. Leslie's syndicate, so to speak, will reopen the Olympic with *A Crown of Thorns*, in which the chief engine of torture is not so much a crucifix (as one might suppose from this very forced title) as a guillotine, *temp 1792*. To-day's dress rehearsal was a bit "thick" still it is hoped that all will be "all right at night," as our actors say. Anyhow the guillotine threatens to go strong.

GAWAIN.

THE CZAR AT THE PLAY IN PARIS.

[Special Correspondence of The Mirror.]

PARIS, Oct. 9, 1896.

It is not every day in the round year that the Czar of all the Russias comes to town, bringing with him his beautiful Czarina, a suite of brave men and fair women, and more trunks than a burlesque company carries. Therefore, when such an imperial aggregation was booked for a limited engagement in this delighted city, anticipation and excitement met and kissed each other. All Paris arose to greet the gentlemen and ladies who represent a form of government long since tried on *La Belle France* and found wanting, and every little trifles of maskish monarchical sentiment went by the board. The sole idea was that the Czar and the Czarina were the guests of Paris and right royally should be entertained. The august council of ministers put together their sage heads and conjured up a marvelous programme of festivities and fireworks, not to mention a run on the theatres. Gala performances were arranged in celebration, the following being the official offering. At the Opéra: The Russian national anthem, sung by all the artists; overture, *Saint-Saëns*, "Marche Héroïque"; second act of *Sigurd*, with *Madame Caron*; entr'acte, meditation from *Thais*; divertissement from the first act of *La Korrigane*, with *Madame Rosita Maury*. At the *France*: *Complimentary versées* by *Jules Claretie*, recited by *Monet-Sully*; *Un Caprice* (A. de Musset) played by *Mimes*, *Bartet* and *Baretta*, and *MM. Worms* and *Le Bargy*; duel scene from *Le Cid*, played by *MM. Monet-Sully* and *Silvain*; fourth act of *Les Femmes Savantes*, played by *MM. Coquelin cadet* and *de Féraudy*.

On the side, entertainments quite as alluring were promised at Versailles, where Sarah Bernhardt and Rejane agreed to perform before the Highnesses from the real of the *ope* and the rouble. What is more, all this and much beside was accomplished, and the Russian nobility was kept continually guessing between one diversion and another. Up to the moment of mailing, the Czar has sent me no personal communication upon the subject, but it is to be gathered from his personal remarks that he and his are well pleased with Paris, and particularly with her playas. The Renaissance and the Vaudeville were closed in order to send Bernhardt and Rejane out to Versailles, and the Gymnase shut down in deference to the fireworks. Simultaneously, the *Chat Noir* reopened under the wonderful superintendence of *Rodolphe Salis*, but this would have happened anyway, Czar or no Czar.

Sarah Bernhardt's revival of *La Dame aux Camélias* has been triumphant at the Renaissance in spite of the absurd costumes of the 1840 period which were exhumed from the camphor chests for the occasion. The great actress's powerful performance of the luckless Marguerite is just as strong as ever, and the entire cast is thoroughly admirable. But the 1840 clothes, particularly for the men, seem strangely unimpressive, and it is difficult to understand how our forebears managed to retain their self-respect if they really appeared as do the actors in the Renaissance revival. There is talk of an impersonation of *Catherine the Great* by Sarah Bernhardt, of which more later, if aught definite comes about.

At the *Comédie-Française* there has been revived Octave Feuillet's *Montjoie*, which Sydney Grundy adapted for the English stage, if I mistake not, under the title, *A Bunch of Violets*. Certain alterations of a topical nature have been undertaken without improving upon the original, but the revival is most successful notwithstanding.

Georges Duval and George Street have presented their new operetta, *Mignonette*, with much favor at the Nouveautés. It is a liberal transcription in light and airy style of *Mignon*, and is run for a week.

The uncanny *Theatre d'Orange* is not to be opened this year for the reason, it is said, that President Faure found it impossible to dedicate

the place. This unwieldy establishment was erected by the enterprising Romans away back at the beginning of the first century, before bloomers or bicycles came in, and has been recently restored for big spectacles or musical outbreaks of unusual magnitude. The opening is indefinitely postponed.

A. M. M.

NOTES FROM ABROAD.

Mignonette, the new vaudeville by Georges Duval and George Street, has been produced at the *Paris Nouveautés*.

The *Paris Menus-Plaisirs* has reopened with a revival of *Carre and Audran's* operetta, *l'Enlèvement de la Toledad*.

The present bill of the *Paris Folies-Bergère* includes *Yvette Guibert*, *Grane de Pougy*, *Polin*, *Cavalier* and the new Spanish dancer, *Tortovada*.

Madame Marie Samary's *Theatre Blanc* which surprised Paris last season, will reopen on Oct. 25.

Victor Silvestre's *manège* of the *Paris Folies-Dramatiques* is to be inaugurated with *André Wormser's* new operetta, *Rivoli*.

Forbes Robertson has produced at Edinburgh a mystical music play by Ian Robertson and *Learmont Drysdale*.

Jules Aubray, a French "India-rubber man," is under arrest in Paris, charged with desertion from the army.

Camille Saint-Saëns, the composer, is one of a French society organized to prevent by domestication the extermination of the African elephant.

The German Emperor has commanded three special performances of Wagner's *Nibelungen Ring* at Berlin next month.

John Glendinning has appeared as *Macbeth* at Glasgow.

London is to have another suburban theatre, the *Broadway*, at Deptford, and Clancy Grahame will be the lessee.

Tom Charles' old pantomime, *Bo-Peep*, will probably be revived at the London Garrick at Christmas, with Little Tich in his original part.

Montague Turner and Frank Dix have written the words and Thomas Hunter has composed the music for a new comedy, *Odd Man Out*, to be seen in London at Easter.

Henry Maxwell Hollies's new comedy, *Thirty Thousand Pounds*, is to tour England.

Wilson Barrett's novel, "The Sign of the Cross," based upon his play, will be published in December.

Marcella Pregi, who has succeeded in opera in France, is to be heard at London concerts.

The *Duc* and *Duchess de Rohan* arranged a recent amateur performance of *Les Danichelli* at the *Chateau de Josselin* in aid of the peasantry of *Josselin-la-Ville*.

Fire in the kitchen of Drury Lane Theatre, Oct. 4, seriously damaged that department as well as the refreshment bar.

Smetana's opera, *Le Flaneur Vendue*, has been produced with great success at the Vienna Grand Opéra, under patronage of the *Princess de Metternich*.

TELEGRAPHIC NEWS

CHICAGO.

Wintery Weather Gives a New Zest to Indoor Amusements—Hall's Gossip.

(Special to The Mirror.)

CHICAGO, Oct. 19.

It is pretty chilly here. What do you think of snow on Oct. 17 in Chicago? We manage to get ahead of anyone, even in the matter of the registration of voters. Winter appears to be upon us in earnest. All of the signs of the times are here. The merry "hobos" have begun to call at the police stations for a night's lodging. Saturday night I was over at one of my stations, and a shivering mortal who gave his name as Con Carney asked for a place to sleep. The desk sergeant was about to turn him away, when I interceded and asked him to take care of "chilly Con Carney" for the night. And the desk sergeant never dropped, but assigned Con to a bunk.

Clay Clement, whose talents were first recognized in Chicago, came back to us last night under much better auspices. He came to the "mascot house," Hooley's, under the management of Ira J. La Motte, whose library has surrounded him with a fine crew and the best of stage settings. He opened before a large audience in The New Dominion, and later in the week he will give us "Methuselah" and "The Bells." His present engagement is for but eight nights and two matines, and he will be followed next week by Sam, from New York, with Annie Russell, Joseph Howorth, and Sam Reed in the cast.

The Empire Theatre company closed its engagement at Hooley's last Saturday night and went to Cincinnati. The new play, "A Man and His Wife," one of those sweetly comical plays of the Pinero-Jones stripe, did not make a very large hit. Charles Frohman and Anton Ford came on to see it.

Last Sunday Messrs. Dodson and Crompton and Miss Irish dined with us, and I was telling Dodson of the promise I had to marry at my home and how the minister who lived next door kicks about my hunting his trade. "That's the way it is everywhere, nowadays," said Dodson. "A vaudeville house next to a legal insurance and the vaudeville house doing all of the business."

Mr. Crane has been doing a splendid business at McVicker's in His Father's Father. In fact, business has been so large that I expect will be continued through this week of which Mr. McVicker's play is the comedy. The Governor of Kentucky will be put on. It is likely that the comedian's new play, Fortune's Fool, will be seen here before he leaves us.

Channie Fadden entered upon its second week at the Grand last night. It is here for three weeks, and is doing very well. George Nash has made a hit as Mr. Paul, the "small but" man, and Marie Bates has scored heavily as the old Irishwoman. Dodson pronounced her work the best character work he has ever seen done by any woman, and that is a high compliment for an English actor to pay an American actress.

There was a "leisure pool room" pulled here the other day, and romped up from the printed list of inmates a great sobette name for the season. She gave her name to the police as "Easter eve."

This is Fagnoli's second and last week at the Columbia. He has not been doing a large business, probably because one man has a hard task in attempting to be "the whole show." He is wonderfully clever and artistic, but there is rather too much of a good thing. Fagnoli, by the way, has a great success in his new bill "The Merchant of Venice," and his musical director, Ugo Jacquot, his secretary is Oscar Mazzoni, his "sub-artist" an Italian who corresponds to Vincenzo Cuccetti, his pianist is Giacomo Pino, and his special attendants are Alfredo Fregoli and Romulo Caceres. Fagnoli equal to the comedian, Managers Hordern and Generali have stuck up against this outfit, so their business manager, an old friend, Barry Dusant, I think he is, is the man.

Under the Polar Star follows Fagnoli next week, with Thompson, Castile Districhstein, Babcock, and George Herderon.

At a vaudeville performance the other night, a lady in our party asked me, just after a particularly bad "turn," "What do you suppose that man gets?" I told her I did not know, but judging from my personal experience he ought to get about thirty days.

The big show, Barnum and Bailey's, is at the Coliseum for two weeks. A great crowd was in attendance last night. This is the latest circus date Chicago has ever had, but under a great roof the record is likely to be "broken for crowds." It is a great exhibition.

Heralded by Fred Paul, Watt's news and Sulzer had two big houses at the Haymarket in their new play, in Gay Corner Island, yesterday afternoon and evening. It is a bright farce-comedy, and seems to hit the popular fancy.

Miss Lillian Russell's father, Charles Leonard, was buried here last week. Miss Russell did not attend the funeral, but she sent a wreath with her name on it.

Will Cooper and Sidney Drew were around t-w-w in a whirling costume last week. Mr. Crane also appeared in the park's knickerbockers. Cooper is with Channie Fadden and Drew is here next week at the Chicago Opera House, with his wife, in a new sketch.

Do you know why Dr. Chancy Depew bought the opera house at Peckskill? I do. He bought it to "Punch" Wheeler, who represents the Lake Shore for the Vanderbilts in the West. Mr. Wheeler will take charge early in the Fall, and has engaged Colonel Charles P. De Garmo as local manager. Andy Mackay as treasurer, and Robert Grant as press agent.

Festaff Up to Date, a new comedy, was presented for the first time yesterday at the Lincoln by Manager Gibney, formerly with Gustave Froehling's company.

Over at the Academy of Music this week, McSorley's "Twins" is the attraction, while up at the Alhambra Davis and Keough's Down in Dixie is being presented.

Old Tennessee is the hit over at Honkiss's West End Theatre this week, while up at the South Side John A. Stevens's drama, "Wife For Wife," is being given.

I was deeply pained the other day to learn of the death of little Annie Lewis. She was one of the cleverest southerners in her time.

Prudence and West are to send out Richard Golden next season in Young Jed Prouty.

Annie Irish left last Tues. ay for New York city.

Alfred Bradley has been in town during the past two weeks.

The other day a witness in the police court struck a woman in the jaw, right before my eyes. I ordered him dragged to a doctor, and on the way every man within reach took a punch at him. I am betting odd's that he hesitates before he reaches his hand to another woman. It was a case of summary justice.

"Biffy" Hall.

CINCINNATI.

Exit Faust, Enter The Lost Paradise—Current Bills—News of the Week.

(Special to The Mirror.)

CINCINNATI, Oct. 19.

The annual visit of Charles Frohman's Empire stock company began at the Grand to-night. There was a full house to attend the performance for the first time in this city of The Benefit of the Doubt, with Viola Allen, Eddie De Wolfe, Faversham, Dawson, Crompton, Buckley and others in the cast. During the week Bohemians, Liberty Hall, and Sowing the Wind will be given.

Fagnoli makes his appearance next.

The Walnut has The Ensign, a romantic play dealing with episodes of the Civil War. Bessie Taylor, in a leading role, was well received at the opening performance this evening. After her come the marvelous Baldwin.

The Prodigal Father is at the Fountain Square. The company is the same that were here last year, and includes Charles Fagnoli, Nat Willis, Fred Waltz, Marie Farn, Carrie Goss, Marguerite Franklin, May Durfee, and Irene Farnum. The infantile.

The Wilbur Opera company is at Robinson's, where it gives its fifteen performances, one week, the repertoire comprising Two Vagabonds, Fra Diavolo, Masha, Boccaccio, Ouvert, Maritana, Bohemian Girl, and Manzoste. In addition to the operas the famous living pictures are exhibited at each performance.

Henry's and last night Gratton Donnelley's melodrama, The Woman in Black. The play is owned by

Jacob Litt and was presented by his company. A number of innovations are introduced, and one hundred people are required on the stage.

The big audience at the Star last night laughed heartily at Jolly Old Chums. Richard Gorman and John J. McEvoy assumed the leading roles and were a hit. Eddie Willard.

J. H. Gilmore has joined the Empire Stock company and will appear the latter part of the week at B. Abrahams in Sowing the Wind.

Joseph Calisher's Faust company canceled its dates for the last week, and remained here most of the time. For the rest of the season The Lost Paradise will be substituted for Faust. James H. Hollingshead, the stage manager and leading man, is a Cincinnati boy, and his good work has attracted much commendation.

Manager Havlin, of the Walnut, was in New York last week.

The Fountain Square has a new drop curtain, representing an Autumn scene, which has been greatly admired.

Another week of the Vitoscope is announced at Beck and Avery's Museum. A staff artist of the Edison Vitoscope Company is to be here shortly for the purpose of taking views in and about the city. So we shall soon have "local coloring" in the pictures on the screen.

BALTIMORE.

Miss Philadelphia Visits Baltimore—Stuart Robson and Other Attractions.

(Special to The Mirror.)

BALTIMORE, Oct. 19.

Miss Philadelphia, which was so favorably received by the theatregoers of the older City last season, scored a success at Ford's Grand Opera House, where it opened this evening for a week's engagement. The music is bright and catchy, and the book quite amusing.

Willie Collier, Louise Allen, Inez MacCaskill, and Katherine Evans in the leading roles contributed liberally to the entertainment of the audience. The chorus is large, well drilled, and is composed of attractive girls.

Something of an innovation was inaugurated by Manager Ford in having the Ladies' Symphony Orchestra

render a concert programme in the foyer from 7:30 to 8:30 p.m. The members of this orchestra are selected from various concert organizations throughout the country. Next week, we will have a story of Cuba's fight for freedom told in The Last Stroke, presented by a company headed by Frederick De Belley le.

Stuart Robson, who was a great favorite with our people, appeared with Madame Janssen in his play of last season, Mrs. Ponterbury's P. S. The New Academy of Music was filled with an appreciative audience, which thoroughly enjoyed Mr. Robson's quaint humor and his eccentric mannerisms. The play was preceded by an amusing "a tableau" entitled Mr. Groom's Wedding, in which Mr. Robson also appeared to advantage. Ada Rahn and Gustav Daly's company come next in repertoire of their famous successes.

A. the Holliday Street Theatre Shannon of the Sixth Street with a favorable reception. The play is a gay, strong and interesting, and will draw in numbers during its week's visit. It will be followed by Miss St. Germain.

James Fagnoli's Vaudeville company presented a good variety bill at Auditions, Music Hall. The long-staying Ochsens, still continue to entertain in croods in the palm garden, and it looks as though Manager Koenig has struck a popular chord in his new venture.

There is an undoubted attraction if properly served with agreeable surroundings, and in the palm garden the environment is all that an esthetic taste could desire. The Hora's Arbenzene Star Specialty company will next be on in the music hall.

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Manager Edgar Strakosch, of the Music Hall, announces a series of concerts for the coming season by the Boston Symphony Orchestra. The soloists will be Miss Meth, Miss Carreno, Pol Plancon, Ben Davis, and Carl Blair.

The real merit of the beautiful opera, Brian Boru, which was produced at the Academy of Music last week, is proved by the fact that as the week progressed the audience increased in size, and were made up of the musical and cultured people of our community. Grace Golden added materially to her reputation as a charming singer, and the entire cast came in for commendation.

I received a notice of James Young's performance of Hamlet in Chester, Pa., a few evenings ago, which speaks favorably of the young actor. He is a Baltimore boy, has youth in his favor, is a hard worker, and deserves to succeed.

HAROLD RUTLEDGE.

WASHINGTON.

Loie Fuller Heads a Vaudeville Company—Exalted Ruler Bay to Lecture—Notes.

(Special to The Mirror.)

WASHINGTON, Oct. 19.

The Sunshine of Paradise Alley, seen here for the first time, is the attraction this week at Alhambra's Lafayette Square Opera House. The many entertaining features received liberal and appreciative applause. A strong and clever company comprising John D. Gifford, John Walsh, Ben D. Rye, H. E. Chase, Thomas E. Cullford, H. W. Feltman, John Robinson, Louis Crossen, Roger Harding, Mrs. Charles Peters, May Thompson, Bertram Norcross, Banche Edwards, Paula May, Lillian Farrell, and Marie Blanchard gives an excellent interpretation. Thomas W. Keene and Charles Hanford comes next.

Loie Fuller and her strong vaudeville surrounding at Rapley's National Theatre this week is the unexpected result of the sudden coming of S. E. Olympia, which left the stage open. It was a quick and fortunate arrangement. A good house is to be had in attendance.

Loie's dances, "La Fumante," "Fleur de Lis," "The Night," "The Fire," aroused great enthusiasm. In the company of special performers are Fred Hansen, Mollie, F. F. Louise, Mollie Moore, Mollie and Anna, Anna, Swift and Chase, and F. L. Ling, the jester. The open comedy Dorcas follows.

When London Sleeps had its opening to-night at Rapley's Academy of Music. The production is handsomely mounted and well acted. Oriental America comes next.

A Romance of Cuba Hollow opened to an excellent audience at the Grand Opera House. Two elegant quatrilles, a large number of male and female colored stock and wing dances, and a plantation brass band add zest to the programme. A. excellent company tells the story in a charming way. Shannon of the Sixth

follows. Manager Gus Bothner has introduced in his season's presentation of A Touch of Cuba new songs and dances and other amusing features. Twice to-day, matinee and night, finds the capacity of Whistlers & Son's Family Theatre tested. Bright and talented Ada Bonner heads a company of clever people. Al G. Field's Darkest America comes next.

Weber's Olympia, a meritorious burlesque and specialty organization, also acts a full house to Kertan's Lyceum Theatre, where the satisfaction is complete.

Harry's Fink, who was assistant manager of Alhambra's Lafitte Square Opera House last season, will be transferred a benefit at this house next Friday afternoon. Mr. Fink is suffering from muscular rheumatism and consumption. The programme will be made up of vaudeville from the several companies playing here.

Edwin Barnett Hay, past grand exalted ruler of the E. P. O. Elks, will make his debut as a lecturer of illustrated views Sunday evening, Nov. 5, at the Lafayette Square Opera House, for the benefit of Washington Lodge of Elks. His subject will be "Rome the Eternal, Ancient and Modern, its Chambers and Ruins."

Mr. Hay intends making a tour giving illustrated lectures, embracing many subjects, under the auspices of Elks lodges.

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urations for having election returns read from the stage. In former years, the variety houses controlled this feature, but now the legitimate theatres will fall into line.

Under the Polar Star is booked at the Walnut Street Theatre, for two weeks in November.

The 250th performance of *The Heart of Maryland* will be celebrated, Oct. 21, by souvenir photographs of Mrs. Leslie Carter, with her autograph.

Magician Eduard, assisted by Miss Frances and Margaret Ladlow in second sight, and the illusion La Cabana, are meeting with fair patronage at the New Egyptian Hall.

A small advertisement: "I will bet the Star Theatre, Philadelphia, with the merry-go-round, which cost me \$50,000 cash, again \$10,000 cash, that William J. Bryan will not be the next President of the United States.—Signed, T. J. HANNAH."

Jernon's Black Crook Burlesque company comes to the Lyceum Theatre next week. *Excelsior* to the Kempton Theatre 26 and week.

Charles H. Vale is still rusticing in the Quaker City, with headquarters at Gilmore's Auditorium. David and Dorothy, managers of the Grand Avenue Theatre, have been elected members of the Play-ers Club, New York.

S. FARNUM.

ST. LOUIS.
New Continuous Performance House in Progress—This Week's Attractions—Gossip.

(Special to *The Mirror*.)

ST. LOUIS, Oct. 19.

In Guy New York promises to draw well at the Century Theatre. In the cast were Walter Jones, Lee Harrison, David Warfield, Lucy Daly and other clever people.

The companies of *A Boy Wanted*, Humanity, and In Gay New York left Cincinnati Saturday night after their performances. They did not arrive in this city until after 3 o'clock Sunday afternoon, owing to a freight wreck on the road. Havlin's, where Humanity was booked, and Hagan's, where *A Boy Wanted* was to open with matinees, did not ring up the curtain until nearly 6 o'clock. There were crowds at both places, but the managers had to refund the money to a great many persons. Most of the audience took the delay good-naturedly, however.

A large audience saw *A Boy Wanted* at the Hagan to-night. Henry Clay Blaney was the principal fun maker, and the rest of the company helped him to amuse the audience. A large number of strong vaudeville acts are introduced by well-known artists during the performance, while the music is of the tuneful catchy kind. The whole production is well staged and costumed.

Havlin's Superba, brought up-to-date, played to a good audience at the Olympic last night. New transformations, tricks, illusions, electrical effects, and gorgeous ballets, are features of the performance.

Humanity was given its first St. Louis presentation at Havlin's yesterday.

The Danites was presented by Colonel Hopkins's stock company at Hopkins's Grand Opera House yesterday, and the usual number of people were turned away for lack of accommodation. The vaudeville artists appearing were Tim Murphy, in his new specialty, Sir Henry Hypnotized; Schuyler and Nash, Fannie Liddiard, Lima and Van, O'Rourke and Burnett, Jeanette Lyman, and many others, making a strong vaudeville combination.

Mack's City Club Spectacular Farce Comedy company filled the Standard twice yesterday.

Fifteen hundred newsboys filled Havlin's last Thursday night, through the courtesy of Manager Garn, and they enjoyed the performance of *Down in Dixie* for only one cent. They marched to the theatre led by the picket-music band.

There is a report in circulation that there may be a new continuous house in this city. Harry Schwab, assistant to Manager Harry Davis, of Pittsburgh and Baltimore, has been in the city, and Mr. Davis is expected to-day. Mr. Davis has his eye on a place, but will not name it yet.

Hugh McQuellen, advertising agent for the Hagan was married last week to a young lady of the city.

This week is the 100th week of the Exposition, and the attendance is expected to be large.

Hugo Quarles, the treasurer of the Century, was presented with a very handsome cane by one of his friends.

Col. Geo. G. McManus is arranging to open his Fourteenth Street Theatre about Nov. 6, and will spring a surprise on his friends when the opening attraction is announced. The theatre is all ready for the opening.

W. C. HOWLAND.

PITTSBURG.

Hopkins's New Stock Company at the Duquesne—Sue and Other Attractions.

(Special to *The Mirror*.)

PITTSBURG, Oct. 19.

Sue, as produced at the Alvin Theatre to-night before a crowded house was a great success, and the management scored another point in securing a high-class attraction. Annie Russell and Joseph Haworth were warmly welcomed. The supporting company was of unusual excellence. Next week, Stuart Robson and Madame Januschen in *Mrs. Ponderbury's Past*.

The announcement of the coming of Primrose and West was sufficient to insure a large advance sale at the New Grand Opera House, and every seat was taken to-night. The bill was of the usual high standard adopted by these favorites. George Wilson was very much in evidence and made a hit. Neile McIlroy followed in *A Night in New York*.

Evening Among Thieves was the attraction at the Bijou, and drew a large audience. Frank Bush follows in *Girl Wanted*.

De Leon's Comedians appeared at the East End Theatre to a good house, producing *My Kentucky Home*. The engagement is for three nights only. The rest of the week Carrie Lamont and Chris Bruns will give *The Pulse of New York*. *Henderson's Hypnotized* and *My Uncle from New York* will divide next week.

Veronica Jarreau heads the list of attractions at the Duquesne Theatre this week. The new stock company is composed of L. A. Math, Joseph M. Walsh, Jason Gordon, Phil, Robeson, Joseph Goboy, Gerald Grimes, Eugene Butler, George Reynolds, Jennie Meredith, and Ethel Totten. *De Mille's Lost Paradise* will be given all week by the stock company. The attendance is large.

Evening Theatre to-night the stock on, presented young Mrs. Wenthwaite to a crowded house. The van-aville bill was headed by William P. Ute and Marie Bell in a travesty on Carmen, Josephine Sabat, Peter Baker, artist, and Mrs. and Son and Scanson and Perry proved valuable additions to the bill. The Cinematograph is still remained as a special feature.

Manager Gulick, of the Bijou Circuit, arrived from the East, to-day.

Popular price matinees will be given on Wednesday at the Alvin Theatre during the rest of the season.

The Exposition closes the last of this week.

EDWARD J. DONNELLY.

CLEVELAND.

Political Parade Bursts the Openings—Bills of the Week—Notes.

(Special to *The Mirror*.)

CLEVELAND, Oct. 19.

To-night's openings at the theatres were interfered with by the counter attraction of a large political parade. However, Thomas Q. Seabrooke, who is a favorite with Cleveland playgoers, was welcomed at the Euclid Avenue Opera House by a good-sized audience, who were well pleased with the comedian in the new play, *Thoroughbred*. Mr. Frohman has surrounded Seabrooke with a good company. *Thoroughbred* will be played till Thursday, when Son Smith Russell opens for the rest of the week in *A Bachelor's Romance*. Next week will be divided between Nancy Banks and Joseph Jefferson.

A Breezy Time at the Lyceum Theatre, with Fitz and Webster leading, delighted a fine audience this evening, and will remain all week, followed by Hoyt's *Midnight Bell*.

Frank Bush in *Girl Wanted* commenced a week's engagement at the Cleveland Theatre, and was well fa-

ored. She remains all week, and next week the attraction will be Paul Casenove in *The Three Guardsmen*. Two good houses at the Star Theatre this afternoon and evening welcomed Rice and Carter's Rose Hill English Folly company. Next week, Renta-Santley company.

Among the attractions that will be seen at The Euclid Avenue Opera House after the Presidential election are *The Geishas*, Sue, Oiga, X-therole, Lady Slavey, Francis Wilson, and Frank Daniels.

Henry E. Abbey's sudden death was a great shock to his many friends in this city, where he was well known, having been at one time interested with John Elsler in the Euclid Avenue Opera House.

WILLIAM CRASTON.

OUT-OF-TOWN OPENINGS.

(Special to *The Mirror*.)

NEW ORLEANS, Oct. 18.—Ward and Vokes opening at St. Charles Theatre to-night broke all records.

MAX ZORNELLER.

ST. LOUIS, Oct. 18.—Charles E. Stacey's *A Boy Wanted* great hit at Hagan's. Hundreds turned away at both performances.

O. L. HAGAN.

CINCINNATI, Oct. 18.—*The Woman in Black* made a big hit to-night, breaking all records. James Luckay and Agnes Herndon made individual successes.

GEORGE E. BAKER.

WILMINGTON, Del., Oct. 19.—The Sages open their second week here to-night, with the house sold out.

R. S. BAIRD.

A. M. PALMER AND THE GREAT NORTHERN.

Despite all rumors to the contrary, A. M. Palmer will open the Great Northern Theatre in Chicago on Nov. 5 with his new stock company in *Heartsease*, a play by Charles Klein and J. C. Clarke.

The rumor that the management of the new theatre would be controlled by Charles Frohman probably arose from the fact that Mr. Frohman was in Chicago last week and was apparently in

THE DEATH OF HENRY E. ABBEY.

The death of Henry E. Abbey was sudden, but not wholly unexpected. For nearly two years he had been suffering from an internal trouble, and his death last Saturday morning from hemorrhage of the stomach was the inevitable result of a relapse.

Mr. Abbey had rallied so often from very serious physical conditions that his friends were inspired with hope that he might live yet for some time in business activity. He was at his office last Thursday and retired on Thursday night apparently as well as usual. On Friday morning he was not in a condition to go to business, and Mrs. Kingsley, the mother of his first wife, with whom and his daughter he was living at the Osborne apartment house, on Fifty-seventh Street and Seventh Avenue, sent for Drs. Phelps, Curtis and Cuthbert, who determined that death was near. Mr. Abbey, who was informed of his state, quietly made all necessary business arrangements with John B. Schoeffel and his beloved daughter, sent his love to the "boys" of the Peacock Club, and patiently and resolutely awaited the end. His daughter, Mr. Schoeffel and a physician were with him at the last.

Mr. Abbey had spent the summer on Long Island and returned to the city greatly improved in health. Up to a month ago he had occupied a suite in the annex of the Gilsey House. He removed to the Osborne apartment house, on Fifty-seventh Street and Seventh Avenue, where his death occurred shortly before 5 o'clock on Saturday morning.

Henry Abbey died within a few months of that other famous impresario, Sir Arthur Harris, with whom he shared the honors for enterprise and activity in catering to the English speaking world. Mr. Abbey's varied career and his scores of bold ventures can be paralleled only in the record of the Englishman who died last June.

Henry E. Abbey was born in Akron, O., on

ment. She quickly realized the need of a pilot. Not only was she weak in business ability, but she was treading unknown ground, and after two concerts—for which she charged \$10 a seat—she was glad to accept Abbey's offer to manage her business. The result of her tour may be chronicled in two words—enormous receipts.

The year 1881 was memorable through two strokes of Abbey's enterprise. The introduction of Mary Anderson to a London public and the opening of the Metropolitan Opera House in New York with a company that included Christine Nilsson, Sembrich, Trebelli, Scalchi, Valeria, Stagno, Campanini, Kashman, Galassi, and Del Puento. For opposition Abbey had the Mepleson company at the Academie of Music, which numbered in its ranks Patti and Gasser. The New York musical public gave its support to the latter company and Abbey failed to the tune of some \$500,000. A monster benefit helped him to pay off most of his indebtedness, but he was left to begin the fight anew.

As soon as he had recovered his old-time nerve, Abbey set sail for England where, in pursuance of his foreign-star policy, he contracted with Henry Irving and Ellen Terry for their first American tour. He also induced Bernhardt to pay this country another visit. These ventures, resulting successfully, were followed by others of like importance. The failure that attended Abbey's attempt to revivify the Wallack stock company was more than offset—in the pecuniary sense, of course—by the tremendous success of Josef Hoffman, the pianist prodigy.

In 1888, Coquelin and Hading appeared here under Abbey's management. Return visits of Irving and Terry, Bernhardt, Mary Anderson and Otto Hegner were all attended with strong pecuniary encouragement for the man whose indomitable energy consummated these enterprises.

A very old move was the restoration of Italian opera to its temple at the Metropolitan Opera House with a company that included Patti, Albiani, Nordica, Fabris, Tamagno, Ranzelli, and Perugini. This was in 1880. The following season brought the Brothers de Rezze, Lassalle, Scalchi and Marie Van Zandt under the Abbey standard, with results so peculiarly satisfying that an annual season of Italian-French opera was determined upon. The fates, however, decreed otherwise, for it was while Abbey was enjoying a holiday at Carlsbad that news came by cable of the destruction of the opera house. Nothing daunted, he immediately entered upon negotiations for its re-building; and in November, 1883, the season at the new house was inaugurated with as fine and complete a company as the musical world could provide. Lassalle, Plancon, de Rezze, Ancona, Castlemyer, Calva, Melba, Nordica, Eames, Scalchi, and Guerica were brought together, with Mancinelli and Bevingham as conductors.

That same month saw the reopening, too, of the Abbey Theatre. For its dedication Henry Irving and the London Lyceum company appeared in Tennyson's play of *Becket*. They in turn were succeeded by Coquelin and Hading. During that season Monet-Sully also made his American debut at this house, brought hither by Abbey's enterprise.

The spectacle of America, which was produced under the Abbey management at the Chicago Auditorium during the World's Fair, cost its proprietors something in the neighborhood of \$150,000. Its gross receipts during its Chicago run are said to have exceeded \$1,000,000. Twelve performances a week were given in a building that held 6,000 people. The prices of admission varied from 50 cents to \$1.50. During the last eight weeks of America's run an average of \$60,000 was reported, with a record week's receipts of \$87,000. Irene Kiralfy, who produced the spectacle, drew five per cent. of the gross takings. Later, in New York and other places, America was shown at great loss.

In addition to these undertakings, Abbey made several London ventures. At various times he gave the Londoners Mrs. Langtry, Coquelin and Hading, Bernhardt, and the Comédie Française company (this last in conjunction with Sir Augustus Harris).

Since 1886 John B. Schoeffel had been a business partner with Mr. Abbey. In 1883 Maurice Grau was taken into the firm. He was who really consummated the restoration in this country of Italian opera, and when his first attempt nearly bankrupted him, his benefit at the Metropolitan in 1888 proved the most successful, pecuniary, ever given here.

On May 21 last, the theatrical world and the public were astounded by the news of the failure of Abbey, Schoeffel and Grau. The details of the firm's financial collapse are matters of such recent history that they need not be chronicled. The total indebtedness of the firm was \$300,000. The Abbey Theatre passed into the hands of Al Hayman, and the firm's interests were henceforth confined to the Boston Tremont Theatre and the direction of the Metropolitan Opera House.

Mr. Abbey is survived by a daughter of his first wife and by his second wife, Florence Gerard. The dead manager was born and reared under Protestant influences, and his first wife was of that faith. His son, Henry, an invalid from birth who died three years ago, was a child of unusual mental brightness. This boy, when twelve years of age, became a Catholic with the consent of his parents; and as he was idolized by his father, it is not strange that his religious convictions should have influenced Mr. Abbey in the latter's final hours. Shortly before his death, on Friday, Mr. Abbey sent a messenger to the Paulist Fathers' Church, for Father McMillan, who had baptized his son; and before Mr. Abbey's death this priest administered to him the rites of the Catholic Church.

The funeral will occur at 9 o'clock this (Tuesday) morning at the Paulist Fathers' Church, Fifty ninth Street and Ninth Avenue. The pall-bearers will be William Steinway, Robert Dunlap, Edward L. Unterloch, representing Abbey, Schoeffel and Grau, Limited, directors; George E. Rives, personal attorney for the Metropolitan Opera and Real Estate Company and Abbey, Schoeffel and Grau, Limited; A. M. Palmer, Augustus Daly, and Frank Sanger, representing the Theatre Managers of New York; G. G. Haven and D. O. Mills, representing the Metropolitan Opera and Real Estate Company; James H. Breslin, M. Coleman, and John Burke, representing the Phoenix Club, and Walter Damrosch, representing Music. The ushers at the church will be Fred Rullman, M. J. O'Brien, Al Hayman, Arthur Lamson, Henry Dizian, George Cox, George Tyson, J. Paulding, George J. Bascom, J. W. Wheelock, Charles Diefendorf, Dr. T. S. Robertson, and Max Hirsch. The remains will be interred at Northampton, Mass.

THE BIG BONANZA CLOSING.

Deshler Welsh's Big Bonanza company closed in Rochester on Oct. 14 after a season of nine nights. The company say they received no salary during the whole engagement. On the closing night they attached the box-office receipts and secured enough money to bring them back to New York.

E. D. Shaw, Mgr. or Agt. At liberty. MIRROR.

From a photo by Sarony.

HENRY E. ABBEY.

need of a theatre there for the Empire stock company, as their engagement at Hooley's Theatre is only for two weeks and the run of *Rosemary at the Empire* makes it inexpedient for the company to return to New York at present. An article was published in the *Chicago Evening Post* of last Thursday, which seems to have been inspired by somebody antagonistic to Mr. Palmer's interests. According to the writer of the first article, "the owners of the Great Northern Theatre are making Herculean efforts to break the lease" now held by Mr. Palmer, and that the writer surmises "it would be a welcome bit of news were it stated a few weeks hence that Mr. Frohman's company would return for a protracted stay."

When seen in regard to the article, Mr. Palmer characterized it as "newspaper gas" that presumably emanated from some irresponsible and imaginative person opposed to his control of a Chicago play house.

"However," said Mr. Palmer, "facts are stubborn things. And the facts are that I possess an iron-clad five years' lease of the Great Northern Theatre. The company that is to open the theatre with *Heartsease* on Nov. 5, has been engaged, and is now rehearsing at Palmer's Theatre. The company includes Henry Miller, Charles Bowser, Stephen Grattan, Frank Beck, Blanche Walsh, Madeline Bouton, and other well-known actors and actresses. Virginia Hardin, who is also a member of my stock company, will appear in a production that is to follow *Heartsease*. The scenery for *Heartsease* is now being painted by Richard Marston."

"My own company will remain at the Great Northern up to Nov. 22, when Lillian Russell is to be there for a two weeks' engagement. She will be followed by Georgia Cayvan, two weeks

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1879.

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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PARK—LEWIS MORRISON IN FAUST.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

If the world at large would only regard GEORGE BERNARD SHAW with a title of that reverence with which he holds himself, there might in due time be erected for aberrant mankind a new theology.

The statement that WILLIAM J. BRYAN tried without success to get a position as press agent for a New York theatre before he was nominated at Chicago may or may not be true. But there are many managers who would give him a chance after election.

The persistency with which certain daily newspapers that magnify misdemeanors and propagate social sensation associate persons who figure in their tales with the stage reached what would seem to be a climax last week, when a negro who had stolen a bicycle was described as "a colored actor at present without an engagement." It is not safe, however, to assume that this marks an exhaustion of journalistic ingenuity in this respect. As the local press, in its shrinking competition, grows more lunatic from week to week, there is no telling what its makers may yet develop in any direction.

The latest international project of the theatre is said to contemplate a partnership in this city between a well known local manager and a London manager for production here of English successes and in London of pieces popular here. This is a plan that has long had half fulfillment. About everything that has legitimately amused the British metropolis in late years has later entertained New York profitably. It is high time for theatrical reciprocity, and if the location here in business of a London manager will further or hasten that consummation, a better feeling on this side will be promoted, to say nothing of an addition to the gaudy of the English.

HENRY E. ABBEY.

EVERY field of effort develops some man supreme in one or another phase of its activity. The business of amusement is to-day as distinct as the art of amusement. The most daring, adventurous and enterprising man that the theatre of this or any country has known died in HENRY E. ABBEY. There were daring and enterprising men before him, and men of enterprise and daring survive him. But while he took pattern from no one who had preceded him, and was original in his own conceits and achievements of the amusement business, it will readily be admitted that something of the competition that in his later years confronted him was inspired by his own methods, which will in no small measure guide or guard those who may hereafter venture into theatrical speculation.

As a manager, HENRY E. ABBEY looked always to great commercial possibility; but it may also be said in strict justice to him that he never dealt in humbug, and always based his venture upon something notably artistic. He saw veritable values—approved values—and speculated upon them boldly. He brought to this country originally the greatest artists of the outside world, both in opera and in drama, because he knew they were great, and believed that the American people would pay to know them. If it had not been for ABBEY the art knowledge of this country would to-day lack that surely which study and enjoyment of art's greatest exponents alone can insure.

As a man, HENRY E. ABBEY was an individual as he was as a manager. His enemies were natural to his individuality and to his great achievements as an *impresario*; and his friendships were outgrowths of his personal tendencies and of his professional prominence. It is enough to say that those close to him in business and in life were affectionately attached to him and to his interests, and that his friends stood by him as staunchly in ill fortune as they did in prosperity. A volume of the man's inner nature may be read from this unusual fact. He will be mourned sincerely by a circle that includes a remarkable range of persons. And the theatre will not soon again feel the influence of a man so original, so adventurous, and withal so honest.

A CLERICAL INNOVATION.

A RECENT effort by the Rev. EDWARD DAVIS, pastor of a church at Oakland, Cal., to make his service interesting, deserves passing note. The clergyman added footlights to his pulpit platform, and was advertised to appear in a dramatic monologue called *An Actor's Act*. The sketch had to do with a deserted husband. In a preliminary interview the Rev. Mr. DAVIS said: "The act that I shall introduce in my pulpit next Sunday night represents the two schools of expression which may be called the impressionist and the realistic. As for me, I prefer the latter. The weakness of the stage in the present age is its tendency to the exaggeration of sentiment. The emotions are often merely acted, not experienced, and to produce effect, necessarily overacted." The clergyman's lesson in acting, it was announced, would be followed by a sermon on "The Ministry of the Stage."

Intelligence of this event was conveyed to THE MIRROR several days ago by means of a newspaper. The *Oakland and Alameda County Times*, sent by a correspondent from whom further information was naturally expected. It was thought, in fact, that the success or the failure of the Rev. Mr. DAVIS in this sensational lesson would be recorded. But THE MIRROR has received no word as to the reception of *An Actor's Act*, and really does not know whether the Rev. Mr. DAVIS made a hit or met with failure.

The newspaper which announced this pulpit novelty, however, gave half a page of advance space to it, including pictures of the Rev. Mr. DAVIS, in full dress, in five attitudes presumed to represent his conception of the realistic school of dramatic expression. These pictures were variously described by the lines: "If I may, I will woo her love again"; "Worse than my death warrant, this"; "I know this my desperation is deserved"; "Milestone, as a missile thou hast come"; and "My God—gone!" Melodramatic as these sentences are, they give little idea of the realistic muscularity that their several pictures disclose. It is left to the imagination to conceive of the elocutionary realism with which the words were uttered.

It seems incredible that the Rev. Mr. DAVIS should not have made a hit with his congregation in *An Actor's Act*. Perhaps he did, and is looking for a regular theatrical engagement. If he did, and proposes to appear on the stage, he will not, probably, preach any more sermons. If, on the other hand, he remains in the pulpit, he really ought not to act any more.

It would seem that SARAH BERNHARDT does not grow more philosophical with added years, although she may grow more artistic. The

account of her recent quarrel with PORTO RICHE, who was writing for her a play to be called *The Past*, and her refusal to accept that work, is of course inexplicable to the world, which knows nothing of the particular plan of the play. The drama may have been personally retrospective. But her departure in a rage from the theatre at Versailles before the conclusion of the recent performance there in honor of the Czar, in which she and REJANE were the stars, because the latter was applauded the more, indicates that BERNHARDT will yet have to circle the world several times and see something more of life before she drops the role of the spoiled child.

PERSONALS.



PONISI.—Madame Ponisi is visiting her old friend, "Aunt Louis" Eldridge. Madame Ponisi resides in Washington, D. C.

DAVENPORT.—Fanny Davenport, it is rumored, will make a spectacular production of an American play next season.

FLETCHER.—Friends of Charles Leonard Fletcher, members of the Boston Press Club, last week presented him with a diamond ring.

YOUNG.—James Young is winning complimentary note on the road in *Hamlet*. Mr. Young's tour this season is in territory new to him.

BATEMAN.—Victory Bateman's picture appeared the other day in the San Francisco *Examiner* and that clever actress was described as a "niece of Edwin Booth." Miss Bateman does not bear that relationship to the late tragedian, and so far as THE MIRROR's knowledge goes she has never claimed to be so related.

MAGUIRE.—The seven-years' war over Maguire's Opera House, Butte, Mont., has been settled by James A. Murray buying up \$75,000 in claims against the house, and presenting Manager John Maguire with \$18,000 in canceled indebtedness.

DOYLE.—Dr. A. Conan Doyle, novelist and playwright, won for the Author's Club the recent cricket match with the Press Club in London by his excellent individual work.

IRVING.—Sir Henry Irving is proud in possession of a ring given by Henry Ward Beecher to Ellen Terry, and by her presented to Sir Henry upon his entrance into knighthood.

SKINNER.—Otis Skinner contributed a long and interesting article to the Omaha Sunday *World-Herald* of Oct. 11 on the subject, "Theatrical Fakes."

RICE.—E. E. Rice's next new production will be a burlesque of Lewis Carroll's famous nursery tale, "Alice in Wonderland."

BOURCHIER.—A new play based upon the life of Dr. Samuel Johnson is one of the promised productions of Arthur Bourchier and Violet Vanbrugh during their coming New York engagement.

STANDISH.—Harry Standish is very ill with pneumonia at the home of his mother in Bayonne, N. J.

VROOM.—Edward Vroom addressed a Republican meeting in Brooklyn last Wednesday night, and the *Eagle* of that city said on Thursday: "His training has especially fitted him for a public speaker, and his deep, powerful voice, filling every corner of the building, and rolling out sentence after sentence against the crime of dishonesty and repudiation, brought out numerous outbursts of enthusiasm."

CHANFRAU.—Mrs. Henrietta Chanfrau dedicated a new church for Christian Scientists at Philadelphia on Oct. 18. Signor Perugini went over to assist in the ceremony.

CONWAY.—The late Minnie Conway-Tearle was born in 1858, and was forty-three years old at the time of her death, not fifty-three, as one of the morning journals previously stated it.

BEERE.—Mrs. Bernard-Beere, who was recently reported to be critically ill, is now said to be recovering.

POLAND.—Edward Poland's character study of the young Irish corporal is one of the enjoyable features of Augustus Pitou's production of *The Cherry Pickers*.

PADEREWESKI.—Communications received in this city by friends of Ignace Paderewski completely refute the recently circulated rumor of his insanity.

VAN BIENE.—Auguste Van Biene introduces a

'cello solo in the second act of *The Broken Melody*. His programme generally includes Popper's Hungarian Rhapsody, Raff's *Cavatina*, Pierne's Italian Serenade, Offenbach's *Musette* and several of his own compositions.

HUMPHRIES.—Joseph Humphries, general stage-director for Charles Frohman, will sail on Wednesday on the *St. Paul* to arrange for the London productions of *Too Much Johnson* and *Gas Thomas's play, Don't Tell Her Husband*. Mr. Humphries will remain in London but one week.

COTTON.—R. F. Cotton will play the comic Cockney thief, Smith, in E. J. Henley's revival of his brother's play, *Deacon Brodie*.

PINLEY.—It is interesting to note that Annie Pixley refused to appear in *A Floridian Enchantment*. Gunter wrote the play, it is said, with a view to starring Miss Pixley in the principal role.

MARION.—George Marion made his first appearance last night as Dr. Rabon, the scientist in *Under the Polar Star*.

LETTERS TO THE EDITOR.

THE ACTOR IN POLITICS.

NEW YORK, Oct. 19, 1896.

To the Editor of *The Dramatic Mirror*:
Sir.—It is with great pleasure I note the intense interest which a majority of the actors whom I have met in the past eight weeks have shown in the present political situation. That this is unusual goes without saying; because actors as a rule have never given thought to the financial or productive condition of their country, they have never before given thought to the very important fact that, to get the proper legislation for the betterment of their condition and for political recognition, they must show an interest in political affairs, and by polling a certain number of votes demand from representatives the recognition to be desired. By proving such strength a commanding place may be attained such as the wheelmen have won for themselves. In due time, when the profession shows a control so many hundreds of votes, political leaders will realize its importance, and legislation for the betterment of our calling will be obtainable. I have made it my especial duty to remind all the actors I have met that, as American citizens, they have votes.

The great subject now before the United States touches us nearly, for when financial affairs are discussed, our business suffers more than any other. I know of many who have already registered, and most of them have not voted in several years. I have discussed this financial subject pro and con, and it is a pleasure to me to find many actors who have given the subject much thought.

DAVID R. YOUNG.

A CHAMPION OF BOUCICAULT.

NEW YORK, Oct. 19, 1896.

To the Editor of *The Dramatic Mirror*:
Sir.—As an enthusiastic admirer of Dion Boucicault, will you, with your accustomed kindness, allow me to fire one shot in defense of a man who in his life-time faced a whole broadside of violent press attacks. Dion Boucicault was a dramatic revolutionist just as Charles Dickens was a revolutionist in the literature of fiction, and the old feeling of "malice, hatred and all uncharitableness" which he excited in his life-time has survived in the petty sneers and cynicism of younger writers who have not forgotten the precepts of our earlier generation.

A new book of dramatic biographies has just come from the publishers. The work is entitled "Famous American Actors of To-Day," though some of the historians of whom it treats have been in their graves for periods varying from a dozen to a half dozen of years. Nobody, however, will find fault with the editors as nonsensicalists. Books about the theatre—especially biographical works—are so rare that we cannot afford to grow hypercritical over the few that occasionally come to the book stalls.

The present work is an intensely interesting one. The table of contents is itself a mine of instruction and amusement, and contains some veritable nuggets of information; it is a small directory of the people who write upon theatrical subjects. The representation is most impartial; playwrights, press agents, editors, managers, magazine writers, literateurs, college professors, historians of the stage—all have been permitted to spread themselves in proud panegyric of some particular stage favorite. Most of the biographies, be it said in all fairness, are sympathetic and sincere.

The one biography in the book which shows neither sincerity nor sympathy, is that of Dion Boucicault; and the author, Vance Thompson, displays neither understanding nor appreciation of his subject. Part of this biography is derived from George Bernard Shaw; the rest is full of inaccuracies, inconsistencies, misstatements and sneering epigrams that have long done duty with cheap John writers.

Boucicault is first arraigned for his poverty of characterization: "If there is in the long series of Boucicault plays one character which is at once reasonable and possible, I have yet to find it."

John Rural and Eddie, Money Penny and Salem Scudder, Michael Feneley and Old Tom—the mere catalogue of these vital creations of Boucicault recall to the memory as many distinct human beings of flesh and blood.

The biographer next proceeds to an analysis of the stage biographies he created by Boucicault. Inasmuch as this portion of the article is taken from an essay entitled "Dion Boucicault," by George Bernard Shaw, which appeared in the *London Saturday Review* of Feb. 1, 1896, no discussion of it is apt. Mr. Shaw is an interesting essayist, and though his knowledge of his countrymen is trenchant only so far as it extends to the people of Dublin, his opinions are at least worthy of respect and consideration.

Not to stoop to an exposé of all the glaring weaknesses of this biography of "a tenth-rate man," as Mr. Vance Thompson is pleased to term Boucicault, it suffices to pause before such a statement as the following:

"The Boucicault drama is dead; any discussion of it in the nature of an autopsy."

Let us look into this. Boucicault died in the Fall of 1890. Within three theatrical seasons these revivals of Boucicault's plays were made in the city of Boston:

Old Heads and Young Hearts, by Daniel Frohman's Lyceum Theatre company, at the Hollis Street Theatre; London Assurance, by Rose Coghlan, at the Hollis Street Theatre; London Assurance, The Shaughraun, The Colleen Bawn, and Kerr, at the Boston Museum; Louis XI. and The Corsican Brothers, by Henry Irving, at the Tremont Theatre; The Corsican Brothers, by Robert Mantell, and Arrah-na-Pogue, by Carroll Johnson, at the Grand Opera House; The Octagon, by Manola and Mason; The Shaughraun, The Colleen Bawn, and Arrah-na-Pogue, by Aubrey Boucicault; The Streets of New York, by Frank Mayo, at the Bowdoin Square; Vice Versa (Gloriana) at the Columbia Theatre; A Tale of a Coat (April Weather), by Sol Smith Russell, at the Tremont Theatre, and revivals of Jessie Brown and other of his plays at the local dime museum. Can any playwright of the last generation—Tom Taylor, Tom Robertson, H. J. Byron, or any of the others—equal this showing?

But the crowning absurdity of the biography is reserved for the tag-end.

"There have been Irish dramatists by the score—O'Hara, O'Hara, Kelly, O'Brien, Kenny. Only two attained eminence. One was Richard Brinsley Sheridan, who never wrote an Irish play. The other was Dionysius Lardner Boucicault."

Apophthegm of an ignoramus!

If Oliver Goldsmith wasn't an Irishman, then Daniel O'Connell was a Dutchman. If George Farquhar didn't attain eminence, neither did Congreve! If the nationality of Sheridan Knowles is not an established fact, let us put no further faith in authentic records!

Henry Irving confesses a big debt of gratitude to William G. Willis, and it is not unlikely that posterity will regard Willis as a poetic dramatist

THE USHER.



There have been one or two changes lately at The Players. As my readers probably are aware, the directors of this club are elected for life; vacancies in the board can occur only through resignation or death and then they are filled by the remaining directors, the members having no voice in these elections.

Stephen H. Olin, who was one of the original directors, resigned recently. Frank W. Sanger was chosen for his place. Another change resulted in the appointment of Louis Aldrich on the House Committee.

The Players is not, perhaps, such a popular resort for actors as the Lambs, but in another sense it is equally as dear to their hearts.

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For several years Antonio Terry, who now resides in Paris, through his New York representatives has made generous donations of money to the Actors' Fund. These gifts have averaged a couple of hundred of dollars annually.

Last week Mr. Terry sent in one of these presents of cash and the Executive Committee of the Fund, touched by his continued kindness to an institution that has no especial claim upon his bounty, through its chairman sent to Mr. Terry a letter of grateful acknowledgement.

The Fund, by the way, needs all the money it can procure to meet the heavy demands now being made upon it by the sick and distressed. Its receipts last month were less than one-tenth of the amount disbursed.

A new edition of the constitution and by-laws of the Fund, comprising the various amendments and alterations made therein during the past half-dozen years, has just been published. Upon application to Assistant Secretary Bernard copies may be had.

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Theatrical press-agents have reason to feel proud.

Last January William Jennings Bryan applied for the situation of press agent for The Heart of Maryland company. He failed to secure it, but a few months later he got the popular nomination for the presidency.

Mr. Bryan has proved so industrious and pervasive in the capacity of advance agent for himself during the present campaign that there is little doubt he will be able to find a place as press representative with some good attraction if he chooses to try again after the first week in November.

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The differences between Nixon and Zimmerman, of Philadelphia, and their union stage hands appear to hang upon the old question of willingness to recognize and treat with a labor organization.

There is nothing more unreasonable in the attitude of the managers than in that of their late employés. The union declares that none but union men shall be employed. The managers insist that they will employ none but non-union men. It is six of one and half-dozen of the other.

A member of the executive board of the National Alliance of Theatrical Stage Employés, B. J. Ryan, has his own answer to the question, Why should Nixon and Zimmerman refuse to recognize the men while they remain members of a labor organization? It is as follows:

"Because they are at the head of a syndicate of managers whose aim it is to crush our locals out of existence and squeeze the producing manager until he gives more percentage to them, while compelling him to accept every one of the terms offered by them. He no longer can select the theatre to place his production. He has to place it where the syndicate says he must place it."

I don't think things have quite reached that pass yet, although the purposes of the "combine" were stated plainly by THE MIRROR last season, and the possible disadvantages to the profession generally were then pointed out.

If the "combine" should menace the prosperity and the independence of producing managers it would be squelched in short order. At present the thing is in the experimental stage and its progress is being watched with keen interest. If its controllers should attempt to do any extensive bulldozing or to encroach upon competitors' rights the "combine" would go to smash speedily.

Meanwhile, there is little cause for alarm among those that are not in it. As I remarked when THE MIRROR first let the "combine" cat out of the bag last Winter, no man—no group of men—can monopolize the American theatrical business, or any considerable portion of it.

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Mr. George Bernard Shaw—critic of the London *Saturday Review*, author of *Arms and the Man*, and all-round damp-hool—takes himself most seriously, however lightly he may be esteemed by those that find food for mirth in a well-developed specimen of the unconscious egoist.

Shaw professes to abhor conventionality—that's an old and an easy recipe for getting written and talked about, which is what Shaw is after.

He illustrates this idea by occasionally appearing in theatres on first nights clad in a shabby shooting-jacket or by getting on an empty box in Trafalgar Square and haranguing crowds of ill smelling socialists in violent fashion.

Shaw is the person who wrote recently that, except Homer, "there is no eminent writer, not even Sir Walter Scott, whom I can despise so entirely as I despise Shakespeare when I measure my mind against his." Were it not that Shaw is a frantic seeker of notoriety one would suppose that the appointment of a commission *de lunatico inquirendo* would follow naturally an utterance like that.

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Mary Penfield, the actress and writer, who returned from England the other day, had an experience recently of Shaw's sublime self-esteem which, like the peace of God, passeth understanding.

While spending a few months in London Miss Penfield met Shaw one evening at the theatre. She told him that she was writing articles for American newspapers and magazines on English dramatists and literary celebrities. This interested Mr. Shaw vastly, and when she suggested that she might make him the subject of a column he could not conceal his satisfaction, not to say delight.

Miss Penfield invited the writer to call on her some afternoon for a chat that would furnish the requisite material. No definite day was set, however.

Not long after a man impatiently rang the bell at Miss Penfield's lodgings. It was Shaw. His arms were full of books and papers. He asked for Miss Penfield and when he had learned that she had gone for the day to Henley he flew into a rage and presently took his books and his departure.

After learning of his call Miss Penfield dropped a line to Shaw expressing her regret at not having been at home and asking him to come again. Miss Penfield preserves the answer evoked by this note. I think the profession will enjoy reading a copy of it as much as I enjoyed the original yesterday. Here it is:

Dear Miss Penfield:

Having made an appointment which I thought was of importance to you, I did not get up the river on Saturday, although a half-holiday between my long journey from Bayreuth and the variety of this week of incessant work would have been very welcome to me.

I look in vain through your letter for the faintest indication of any consciousness on your part of the outrageous way in which you have wasted my time and trifled with your business.

Your suggestion that I should reserve another afternoon for you is one at which I can only gasp!

You are the most audaciously irresponsible young woman I have ever met. Yours sincerely,

G. BERNARD SHAW.

All of which goes to confirm what a very great man G. Bernard Shaw is in G. Bernard Shaw's own estimation, and to establish the fact that ordinary persons ought to feel a presentiment of impending joy and be at home when a very great man mentally resolves to pay a call on a certain day and at a certain hour.

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Edwin H. Low has just returned from a three months' stay in London, where he looked after the interests of his popular Exchange.

"It gave me much pleasure," Mr. Low remarked yesterday, "to see the great demand for THE MIRROR over there. Many times I observed a great number of people gathered around our mailing counter, waiting for the bundles to be opened in order to be sure of securing copies. I believe that by next season the sales will have increased 100 per cent."

I am happy to say that there is in Paris the same demand for this journal that Mr. Low notes in London. It is one of the few American papers that can be found at the kiosques, besides at the regular agencies, for the sale of foreign publications. All the prominent dramatists and managers of England, France, and Germany are regular MIRROR subscribers.

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Maurice Grau will naturally succeed to the practical control of the Metropolitan opera.

Mr. Grau has all along had the artistic direction of the opera seasons, while to Mr. Abbey was relegated the difficult financial end of the enterprise.

The arrangement made after the Abbey, Schoeffel and Grau failure last Spring removed the necessity of utilizing Mr. Abbey's remarkable powers of financing. Mr. Grau, therefore, will not be seriously crippled by his partner's death.

Nearly all of Mr. Abbey's misfortunes were crowded into the present year. He had undoubtedly reached the zenith of his wonderful managerial career, his departure at this time, therefore, leaves its lustre undimmed.

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Miss Nethersole evidently has experienced a change of mind since the time of her first engagement in this country, a couple of years ago. It is announced now by her managers that she will be supported by a company largely composed of American actors during her coming tour.

When preparing for her debut at Palmer's in The Transgressor she insisted upon the dismissal of Charles J. Richman, because he was an American and had an American accent. An actor who spoke English in the style of The Private Secretary was engaged, accordingly, in Mr. Richman's place.

The native accent has become less unpleasant to Miss Nethersole's sensitive ear, it would seem. This will be a distinct gain to her audiences, for last season they were afflicted with one of the rankest collection of British sticks that has ever been seen here—and that is saying a good deal.

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The rumor-mongers have been making free with the new Great Northern Theatre, of Chicago, asserting that Mr. Palmer would lose the lease and that Charles Frohman had already made arrangements to snap it up.

This story was made out of the whole cloth. Mr. Palmer holds a five years' lease of the

house, and he has no intention to relinquish it. Mr. Frohman may covet The Great Northern, but there is not the slightest chance of his getting it at present.

There is more unfounded rubbish circulated on the streets and printed in the newspapers about theatres, and the men who run them, than most persons suppose.

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The Great Northern will open on Nov. 5, by the way, with *Heartsease*, as announced exclusively in last week's MIRROR.

On the same night at Hooley's Charles Klein—joint author with J. I. C. Clarke, of *Heartsease*—will be represented by another piece, *Doctor Belgravian*, in which Wilton Lackaye is to make his bow as a star.

It is not often that a dramatist has two premieres on hand on the same night in the same city, and Mr. Klein is wondering what he shall do if there happen to be simultaneous cries for "Author!" in both theatres.

NO VAUDEVILLE FOR HARRIGAN.

Edward Harrigan's tour with Marty Malone has opened auspiciously. At the Brooklyn Park, the Harlem Opera House, and the Amphion in Williamsburg the piece has been presented to the capacity of the house throughout each engagement. Mr. Harrigan will close temporarily for a reorganization of his company. After election he will start out again, opening in New England—a territory regarded as a Harrigan stronghold.

Marty Malone has, since its first production, been in a constant state of revision. It has been improved and enlivened to such a degree that those who saw the play on its opening night at the Bijou would find it an essentially different entertainment in its present form.

Mr. Harrigan was sitting in his dressing-room at the Amphion the other night, touching up the manuscript between the acts, when a Missouri man called to sift the rumor that Harrigan contemplated a return to the vaudeville stage.

"It's all guff," said Harrigan brusquely. "When the hunt began I was in at the birth. I don't propose to be in at the death."

OLGA NETHERSOLE'S PLANS.

Olga Nethersole was a passenger on the St. Paul, which reached here last Friday. Her third tour of this country will be begun at the Montauk, in Brooklyn, on Nov. 2. For her opening play she has chosen *The Wife of Scardi*, written by Giuseppe Glacora. This play, by the way, was given a trial performance in Pittsburgh on the last night of Miss Nethersole's last tour here. It is a domestic drama of which the motive is maternal love.

During the season, Joseph Hutton's dramatization of his own novel, "When Greek Meets Greek," will be presented.

Her New York engagement will be presented at the Knickerbocker in January. Her supporting company will this year be comprised of Americans, barring three imported associates—Robert Pateman, Alexas Leighton and Henrietta Watson.

CHEVALIER IN A PLAY.

Albert Chevalier appeared last week in Boston in a twenty-minute sketch, produced for the first time on any stage. Mr. Chevalier assumed the character of a card-sharper, a race-track fakir, and sang a new song, of which he furnished the words, the music being composed by Albert H. West. Bertram, the magician, appeared in the sketch with Mr. Chevalier as an unscrupulous stranger who is robbed by various familiar tricks, till, by a sudden adroitfeat of sleight-of-hand, he succeeds in winning back all he has lost and everything that the sharper possesses besides. The sketch went with the audience, and it is said that Chevalier intends to retain it as a feature of his entertainment.

MANSFIELD WILL PLAY THE GARDEN.

"In order not to interfere with the run and great success of *Secret Service* at the Garrick Theatre," writes Richard Mansfield from Omaha, "I have decided to play my New York season at the Garden Theatre in November. Also, it would have been well nigh impossible to handle with anything like success our very large productions at the Garrick Theatre. I shall, however, appear at my own theatre in Munich, with lighter plays. The November engagement at the Garden will be devoted to one new play and to the elaborate revival of *Richard III.*, in which I shall open; to an equally extensive production of *The Merchant of Venice*, and the old favorites will receive at least one performance each."

NEIL BURGESS'S NEW PLAY.

Neil Burgess is preparing to open his season soon after election in Alice E. Ives's new play, *Odd Miss Podd*. It was originally his intention to go out with one of his old pieces, but he is so well pleased with Miss Ives's play that he intends to give it an immediate production. Mr. Burgess's role will be somewhat akin to Abigail Prue and the Widow Bedott, though a bit less eccentric than either of those two New England dames. There is no villain in the play, and the complications all arise from the mistakes and misunderstandings of the persons concerned. Mr. Burgess believes that the title role is one of the best conceived, and most consistent of any in which he has yet appeared.

SUPERSTITIOUS FANNY RICE.

During a rehearsal of Fanny Rice's company last Monday a large French plate pier mirror fell from its fastenings and landed on the heads of several members of the company who were sitting about a table listening to the reading of *At The French Ball*. No one was seriously injured, but Miss Rice is very superstitious, and seeing the mirror falling she was so frightened that she swooned. She soon became herself again and said "if that mirror had been broken it would have meant seven years of bad luck to me. Now in the future there shall be no mirror in my room but one, and that will be *The DRAMATIC MIRROR*, which always brings me good LUCK."

THE ACTORS' SOCIETY.

The Actors' Society of America will have a special meeting some time about the middle of November to which people who are not members of the society will be invited by special invitation cards. Frank Oakes Rose, chairman of the press committee of the society, says that it is at present a trifle premature to make any official announcement of the meeting. It will not in any sense be public, although its purpose is to bring the aims and plans of the society more prominently before members of the profession and those who are interested in the art of the theatre.

GOSSIP OF THE TOWN.

Robert Hilliard will present *The Mummy* at the Garden Theatre early next month.

A Milk White Flag was produced at Sydney, Australia, Oct. 17.

The Liederkrantz Society attended the performance at the Irving Place Theatre Oct. 15.

The Harlem Wheelmen saw *Evangeline* at the Garden Oct. 15, and presented a biton to E. E. Rice, and a fishing rod to Henry E. Dixey.

Souvenirs were given to the ladies at the Herald Square Theatre on Oct. 17.

Marie Engle is engaged for the Abbey and Grau company.

Mmes. Darlee, Bonaparte Fan, Scalchi, Dotti, Mlle. Ponzana, Sigs. di Marche, Bettini, and Olivieri of the Mapleton forces, arrived Oct. 16, from Europe.

W. H. Power, starring in Edward E. Kidd's new play, *Shannon of the Sixth*, is praised for his acting as Lieutenant Shannon.

Kellar is enjoying excellent business in Pennsylvania. At Reading, last Thursday, people were standing out to the sidewalk.

Dan Young has succeeded W. F. Rochester as stage manager of the Castle Square Opera company in Philadelphia.

A son was born to Mr. and Mrs. Harry Morton in Philadelphia on Oct. 10.

The Spooners, Edna, May and Cecil, played to standing room last week at Pottsville, Pa.

Aubrey Boucicault and his bride, accompanied by his bride's mother, Mrs. Holbrook, are seen frequently in the shopping district. They will soon go abroad.

E. H. Sothern remains but five more weeks at the Lyceum. He will play this year nothing but *An Enemy to the King*.

Mason Mitchell will close on Oct. 31 his engagement as business manager with Robert Hilliard.

Lee Fairchild has been scoring heavily here abouts with his humor in campaign speeches and his best anecdotes are of the theatre.

The partnership of Clark and Delavan, managing the Stone Opera House, Binghamton, N. Y., was dissolved Oct. 1. Mr. Delavan retiring. The house will hereafter be under the management of J. P. E. Clark.

Kittie Rhoades opened at Lancaster, Pa., playing to standing room despite a terrific rain-storm.

Max A. Arnold will do the press work for Alice Hanson's *A Red Stocking* company.

Saroney Lambert's work in the comedy role in *Hanson's Superba* has brought him warm words of praise from the press of every city where the spectacle has been presented.

Isham and Grau are perfectly satisfied with business this season for Oriental America, they say, has proved a winner. John W. Isham returned to New York, last Friday, to rehearse another Octo-noon company to take the road after election and during his absence, A. A. Grau, his partner, will personally manage the company.

AT THE THEATRES.

Murray Hill.—In Mexico.

Romantic opera in three acts. Book by C. T. Dazey. Music by Oscar Weil. Produced Oct. 10.

Ramon Falcon	William H. MacDonald
Felipe	Eugene Cowles
Don Diego D'Alvarez	G. F. Landie
Manolo	Charles R. Hawley
Tete	L. B. Merrill
Jose	J. F. Boyle
Captain Harry Seiden	William E. Philip
Ezra Stebbins	Henry Clay Barnabee
Tom Atkins	Charles Robinson
Sergeant Blake	David F. Moore
Marquita Mason	Hilda Clark
Anita	Gracia Quive
Teresa	Jessie Bartlett Davis

The Murray Hill Theatre on Lexington Avenue, between Forty-first and Forty-second Streets, was opened last evening under the management of Frank B. Martha. About 8:30 Mr. Martha came before the curtain and announced that Mayor Strong would make a dedicatory speech. The Mayor made a neat speech from one of the proscenium boxes in which he stated that the Murray Hill was the safest and with one exception the handsomest theatre in New York.

The inaugural attraction was the first metropolitan interpretation of *In Mexico*—1848, the opera which was originally presented under the title of *A War Time Wedding* in San Francisco about a year ago. It was not much of a success then, but has since been rewritten as well as rechristened. The book is by C. T. Dazey and the music by Oscar Weil.

The plot is of the romantic order, but is not overcharged with originality. A young soldier is wounded in Mexico during the war of 1848. Of course he is nursed by a beautiful girl, and although their true love doesn't run smooth, they are of course to be married at the close of the final act. The deep-eyed villain, who desires to marry the beautiful maiden himself, tries to obtain her guardian's consent to the match by confronting him with compromising documents. But the villain is stabbed in the back at a critical moment by a slave who is infatuated with a peasant girl whom the villain has wronged and cast aside.

Mr. Weil's music is much better than the book of the opera. It is artistic and melodious, but is not over burdened with originality.

The interpreting cast of *The Bostonians*, on the whole, did full justice to the opera. William H. MacDonald as Ramon Falcon proved a villain of dramatic and vocal effectiveness. Eugene Cowles as Felipe, the poor servant, and Jessie Bartlett Davis as the wronged peasant girl, Teresa, were frequently applauded for the artistic excellence of their singing and acting.

Henry Clay Barnabee is afforded ample opportunity to give his comedy talent full sway in the role of Ezra Stebbins, a Yankee suttler in the American forces that have invaded the City of Mexico. It is needless to say that he offered a capital character sketch, and crested no end of amusement.

William E. Philip was also seen to advantage as Captain Seiden, the wounded soldier, and Hilda Clark as Marquita Mason, the matronly nurse, sang with rare sweetness and acted the part to the entire satisfaction of the audience.

Most of the other parts were interpreted by competent people. The chorus sang at times very well, but occasionally they would get way off the key, and the discordant results were far from enjoyable. The scenery is picturesque, and the opera in the main has been well staged.

Broadway.—Brian Born.

Romantic Opera in Three Acts. Music by Julian Edwards. Libretto by Sir. Isaac Stage. Produced Oct. 10.

Brian Born	Max Eugene
O'Donnovan	Samuel J. Slade
O'Connor	Grace Golden
Brina	Fred M. Marston
O'Reilly	John S. Slavin
Johnny Dugan	Amelia Summerville
Baby Malone	Stephen D. Kett
Fairy Queen, the Spirit of Ireland	Louise Margot
Brina	Annie Cameron
Pat O'Hearn	Richard F. Carroll
Ezraida	Amanda Fabris
Lord Edward	George O'Donnovan
Egbert	A. Lyons
Fitz St. John	Tom Ricketts
Palmer Covell	Fred Somers
Herold, bearer of English Standard	J. Hendricks
Athelstone	Ole F. Norma

After a week's trial in Baltimore Brian Born was produced last night at the Broadway Theatre. Several facts are noteworthy in connection with this production. Since Boucicault's day this is the first piece with a purely Irish theme to receive a pretentious production at a Broadway theatre, whose scale of prices is not scheduled as "popular." Irish plays have of late made their exclusive appeal to audiences of the east and west sides of the city; and these pieces have invariably lacked any distinctive quality of originality or national flavor. In the majority of cases they have been mere threadbare imitations of the Boucicault plays. Here at last in Brian Born is an Irish piece, blending romance and melody, which has been deemed sufficiently meritorious to deserve a hearing on Broadway.

Some wit has been exercised, because the authors of the work, Messrs. Stange and Edwards, do not happen to be Irishmen. The nationality of Mr. Stange is indeed a matter of doubt. His name assuredly was never heard in the length and breath of Ulster, Munster, Leinster and Connaught. But what signifies that?

One does not necessarily have to reside in a specific place in order to write imaginatively about it. Moore was miles away from the Vale of Avoca when he immortalized that beautiful locality in song. Doctor Joyce was walking through Boston Common when he composed "The Blacksmith of Limerick." And even Miss Barlow, whose "Bogland Studies" and "Irish Idylls" have charmed readers of all tastes and prejudices—evidently Jane Barlow confesses that her knowledge of Lancashire peasants is intuitive rather than personal. All of these precedents are full and complete vindication of Mr. Stange's sincerity—if vindication he needs.

The composer of the music, Julian Edwards, is believed to be of Teutonic origin. But here again there should be no doubt of the sincerity of his artistic impulse. If there are not Irishmen here in America who are patriotic enough to sing their country's history, there ought not to be objection to the efforts of a German composer who is magnanimous enough to undertake the task.

The audience last night was large and friendly. After the overture—a clever rearrangement of "The Pretty Girl Milking Her Cow"—the curtain rose upon a dance of the "good people," and after the fairies had presented Brian Born's comic henchman with a magic fiddle, the story was well under way. It transpired that the monarch was in the snare of the British princess, Ezraida, and two out of the three acts were taken up with the intrigues among the followers of the English and Irish armies to win Brian to their respective causes. For a while his susceptible heart makes him the victim of the Princess, and like another Samson he succumbs to woman's wiles. But he saves himself in time, his patriotism conquers

his passion, and the curtain falls on the triumph of the Celts over the Saxons.

A strapping big Brian was Max Eugene, and he sang and acted with spirit. Almost as stalwart and voiceful were his two followers, Bruce Page and S. I. Slade.

The Elf-rida of Amanda Fabris was just such a woman as might have seduced any gallant chieftain of old from the path of duty. Miss Fabris's fine voice was heard to splendid effect in several inspiring numbers.

The comedy furnished by Mr. Carroll, Miss Somerville and Miss Slavin was scarcely felicitous. Surely Mr. Carroll might practise to acquire a better brogue.

The Banshee introduced in the first act was scarcely the mystic being that Irish legends have led us to imagine. It is the common belief, too, that a banshee, "death fairy," only appears to herald a death and Mr. Stange has perverted tradition wantonly in bringing her on solely to win Brian. This piece of sacrilege will not, however, worry many people.

Mr. Edwards and his collaborator, Mr. Stange, have, at least, done their level best to distract attention from the fact that they are not Irish. Both gentlemen are deserving of cordial praise. They have evolved an opera that really justifies the name; one that is superior to many works that New York has heard lately. Out of the mythical mists Ireland's ancient monarch looms large as life and voiceful as a half dozen normal men. To the general public Brian Born will prove an enlivening visitor. To people enthusiastic over the little Green Isle—and there are many of them here in New York—the opera will come like an oasis in an arid desert.

Palmer's.—Squire Kate.

Comedy in four acts by Robert Burman. Revised Oct. 10.

Gaffey Kingsley	George Woodward
Joffrey Doone	Frank Atherton
George Bestwiche	Orrin Johnson
Jasper Arundel	William Herbert
Mr. Nash	Albert Brown
Lord Silverstone	Lionel Barrymore
Dr. Dutton	Thomas Bridge
Jakes	Charles Thorne
Catherine Thorpe	Georgia Cayvan
Betty Thorpe	Florence Conron
Amanda Jane Thistledown	Annie Sutherland
Nancy	W. J. McNeil
Dorah	Mary Jervis
Susan	Kate Ten Eyck
Thomas	Louise Palmer
Silas	Joseph Henry
	Henry Howe

Georgia Cayvan last night reappeared as Squire Kate, a part in which four years ago she achieved perhaps the greatest success of her long association with the Lyceum Theatre Stock company. Squire Kate is a far better play than the pretty but inert Pennington, Spinster, which Miss Cayvan elected as the medium of her stellar debut a fortnight since. The revival, coming close upon the untimely demise of Mary Pennington, was most grateful, albeit the production was hardly to be compared with that of four years back at the Lyceum.

Miss Cayvan, as the plucky, lovable woman farmer, easily repeated the personal success of vore, but her supporting company, to one who recalled the earlier performances, was somewhat disappointing. Frank Atherton's impersonation of the man who wins the hand of Kate was marred by the same astonishing flexibility of the legs apparent in the play just withdrawn. Orrin Johnson was capital in the part of the youth that loves the Squire's sister. George Woodward made an acceptable miserly parent. Florence Conron as Kate's sister was capable and thoroughly delightful.

The mounting of the play was excellent in every respect, and the audience was a large one.

Grand.—A Night At the Circus.

H. Gratian D'Angeli's stage tent-show, introduced to New York some years ago by Nellie McHenry, returned, last night, with new actors, new music and new scenery. The happy combination of theatre and circus won the applause of a large audience, which was equally pleased with the farcical features and the ring show. In the comedy were Fanny Bloodgood, Paula Edwards, Jeanette Lewis, Ann Warrington, the Leahy Sisters, J. H. Bradbury, Jon Daily, Charles G. Patterson, and J. M. Kearney, while in the circus contingent appeared Josie Aiton, Mamie Forbaugh, Helen and Coulby, Ernest Melville, Robert and Rose Stickney, and James R. Adam, the famous clown, not to mention "Ding," a performing baby elephant of extraordinary accomplishments.

* People's.—The Great Train Robbery.

Scott Merle's sensational melodrama, *The Great Train Robbery*, aroused unlimited enthusiasm from a crowded house last night. The play is based upon a daring conspiracy to rob an express car of \$50,000 in gold, the train being held up and its car being blown open by dynamite on the stage. Indians, cowboys and reformed outlaws, not to mention a performing bear of many attainments, assisted in the development of an interesting Western love story.

At Other Houses.

ACADEMY.—Under the Polar Star is in the last week of its successful run. The Imperial Opera company follows.

BUJOU—My Friend from India is established as a popular favorite.

CASINO—Peter F. Dailey in *A Good Thing* will remain a fortnight longer.

COLUMBUS—The War of Wealth returns to the city for a week, and will be followed by The Sidewalks of New York.

DALY'S—The Geisha will celebrate its fiftieth performance on Thursday evening.

EMPIRE—John Drew has found in *Rosemary* the greatest success of his stellar career.

FIFTH AVENUE—Lost, Strayed or Stolen still runs prosperously.

FOURTEENTH STREET.—The Cherry Pickers promise to equal the record of Joseph Arthur's other success, *Blue Jeans*.

GARDEN.—Evangeline is still magnetic, although E. E. Rice claims for it a score of over 1500 performances.

GARRICK—Secret Service is attracting the biggest business in the history of this theatre.

HERALD SQUARE.—A Parlor Match will remain but a fortnight longer. The Mandarin will open on Nov. 2.

HOTY'S—A Florida Enchantment will continue, it is said, throughout its contract time.

HARLEM OPERA HOUSE—For the first time this season, May Irwin appeared in New York as *The Widow Jones*, and enjoyed a royal reception.

IRVING PLACE THEATRE—Goldregan, a farce by Ernest Gettke and A. Kraatz, that was presented with mirth-provoking results last Thursday, will be performed until Thursday of the present week, when Manager Conrad will produce *Seine Guevere*, a farce in three acts by Fritz Brentano.

KNICKERBOCKER—Francis Wilson will present *Half a King* for three weeks more.

LYCEUM—E. H. Sothern is playing to crowded houses in *An Enemy to the King*.

OLYMPIA—Santa Maria is in the third week of *its run*.

STAR—The Lilliputians will be seen in *The Merry Tramps* for another fortnight.

BROOKLYN THEATRES.

Montauk.—Excelsior, Jr.

The eighth week of the season at this house began last evening with the presentation of the only real novelty in town, *Excelsior, Jr.* Though underlined here last year, this attraction has been deferred from time to time until the present, in consequence of its prolonged runs in other cities. An enthusiastic audience greeted each of its now well-known features with liberal applause, and there is every indication of a highly remunerative week. Though but few of the original cast are now enlisted in its production, those who take part are so clever and full of vim as to cause no desire for the presence of their predecessors. The principal acts of the night were scored by Marie Cahill, Arthur Dunn, Seymour Hess, Joe Ott, and Yvette Violette. An augmented orchestra was led by John Brahm. Next week our fellow townsmen, George W. Rees, will present his latest play, *The Sunshine of Paradise Alley*.

Columbia.—El Capitan.

With no apparent diminution of either patronage or interest, *El Capitan* entered upon its second week here last night. Dr. Wolf Hopper's "Fra la la" of the first act, and the now favorite "Typical Tune of Zanzibar" went as usual in great shape. Nellie Breen, who has made a most favorable impression with music-lovers, again received very zealous applause. Dainty Edna Hopper, the delicious melodies of Sousa, Charles Klein's really clever libretto, with the scenic splendors and superb costumes that embellish this production all combine to make it an ideal entertainment even to the most blasé theatregoer. The advance sale indicates that the business of the week will be fully equal to that of last. On Oct. 26 May Irwin pays us her second visit to this stage as *The Widow Jones*.

Park.—Faust.

Lewis Morrison's perennial version of *Faust*, never heretofore seen in this house, drew a large and well-sustained body of auditors here last evening. Mr. Morrison has recently given this production an entirely new and really brilliant scenic setting, supplemented with careful costuming and every attention to all those little details that combine to make a satisfactory whole. The star was ably supported by Florence Roberts as Marguerite and White Whittlesey in the part of *Faust*, Mr. Morrison's Mephisto as usual dominating all by his virile power and intrinsic worth. Next Monday will witness His Absent Boy.

Amphion.—Ida Fuller.

For the first time in a long while was the *Amphion* given over last night to a vaudeville performance pure and simple. Judging by the liberal demonstrations of approval that greeted each of the specialists who preceded Miss Fuller's fascinating dances, the good people of the Eastern District will see to it that the week's engagement shall be a profitable one for all concerned. A Black Sheep will gambol here next week.

NAT ROTH'S VERSION.

Nat Roth, who managed the Jefferson De Angelis Comic Opera company, which finished its season prematurely, called at the MIRROR office yesterday to give his side of the story. Mr. Roth was very angry at some of the statements made by Mr. De Angelis through his son in last week's MIRROR. His statement was as follows:

In August, 1895, while rehearsing *Fleur de Lis*, with the De Angelis company, I spoke to the principal members about re-engaging them for 1895-97. I spoke to Mr. De Angelis about a re-engagement, and he told me he had a brother who was willing to send him out as a star. I replied that if he had that starring bee, and nothing would alter his determination, why not star under my management? Then he said: "What can you do for me?" I said, "I will give you \$200 a week, and fifty per cent. of the profits." After several days' deliberation and with his wife's consent, he accepted. The contracts were drawn up by his attorney.

In regard to the statement that I said I had \$10,000 to back the piece I wish to state is a deliberate falsehood. I never made any statement to Mr. De Angelis different from the one I made when engaging him for the De Angelis company three years ago, which was that I was no capitalist, but would guarantee a grand production and a New York opening. If the venture succeeded, I would continue. If otherwise, he could easily get a good position soon, and I would be the only sufferer. When I negotiated with him, and for his starring tour, I do not recollect the same amount. My production cost \$16,000, of which I paid \$9,000. I do not know in the four weeks at the Broadway Theatre \$6000, which I had to borrow. As Mr. De Angelis was to share the profits, if there were any, I fail to see why I should have borrowed \$300 a week more to pay him the being comfortably situated, financially) when his popularity did not draw over \$100, some night, at the Broadway.

I have no regrets in the matter, as I was very stubborn, and went into the enterprise against the advice of all my friends, who told me he was good for super, but was no magnetic enough to draw as a star. I am surprised at his statement that the piece was my choice, when a clause in the contract specifies that he was to be absolute in everything pertaining to the stage. Several scenarios and books were submitted, with strong female parts, all of which were rejected. When the Caliph was submitted Mr. De Angelis read it, and I will admit he did not like it at first, but said to me: "I will let my wife read it." She thought it the best book she had ever read, and would do admirably to launch her husband as a star. Then Mr. De Angelis read the book again, and concluded that it was really good, and that with the alterations he and Mr. Smith could make, if they could get together, it would be a success, as he said he never saw a book he couldn't whip into shape. When I reminded him of this remark he replied that the non-receipt of his salary was death to him, and that he could not put any life into the piece.

I canceled dates in the West and played repeats in the East, to enable Mr. Smith and Mr. De Angelis to get together. The opera, by the way, was written several years ago for Seabrook, and I have no doubt that had he played the part the result would have been different.

The backer Mr. De Angelis spoke of backed out before he advanced a cent.

THE EDWARDES-FROHMAN DEAL.

George Edwardes, the London manager, and Charles Frohman have formed a partnership for the production in New York of all the bright musical plays brought out at the London Gaely Theatre.

"The matter is not ripe for discussion," said Mr. Frohman yesterday to a MIRROR man. "At present we have no house suitable for such productions. The Empire, the Garrick, and the Knickerbocker are all heavily booked, and the Garrick is out of the question. We've got to have a Broadway house or nothing."

"My business relations with Mr. Edwardes involve so nothing besides this scheme, however. They cover an increasing number of London productions. We did The Gay Parisians at the

SIR HENRY'S TACT.

CANADA ADDED TO THE LIST! MR. WILLIAM OWEN

Supported by a strong company of legitimate actors presenting Hamlet, Richelieu, Romeo and Juliet, Much Ado About Nothing, The Lady of Lyons, David Garrick, etc. Every play staged richly and with elaborate effects. Special scenery and printing.

"The William Owen company gave great satisfaction to the patrons of the Grand Opera House. When can you come back?"—F. W. STANL, Mgr. Grand Opera House, Hamilton, Ont.
"The William Owen company is one of the strongest organizations I ever played and is good for a return date here at any time."—A. E. ROOF, Mgr. Grand Opera House, London, Ont.
"The greatest hit that has ever played my house."—WILLIAM STEWART, Mgr. Victoria Opera House, Petrolia, Ont.

"So good and drew so well that I gave the William Owen co. a guarantee for a return."—HENRY RISPIN, Mgr. Grand Opera House, Chatham, Ont.
"Mr. William Owen and his excellent company opened my new house to the full seating capacity (1100) for a solid week."—JOHN POWELL, Mgr. New Grand Opera House, Barrie, Ont.

THANKSGIVING

Managers in Michigan, Indiana, and Illinois, write for time to

NEW YORK THEATERS.

DALY'S BROADWAY AND 8th ST.
Under the Management of Augustin Daly.
Every evening 8:15. Matinees Wed. and Sat. at 2

George Edwards' Japanese Musical Comedy THE

GEISHA

Most fascinating performance in the city
50 h Performance Thursday.

HERALD SQUARE THEATRE
CHARLES E. EVANS Proprietor
W. D. MANN Manager

LAST TWO WEEKS

EVANS & HOEY

A PARLOR MATCH
and the beautiful Parisienne

MLLE. ANNA HELD

Souvenir Matinee Saturday.

GARDEN THEATRE Cor. 27 h St. and Madison Ave.
CHARLES FROHMAN Manager

4th WEEK. ALL THE RAGE.

RICE'S BURLYQUE CO. IN A MAGNIFICENT PRODUCTION OF

EVANGELINE

With Henry E. Dixey, Theresa Vaughn, George Foscue, Charles Bigelow, Fred Solomon, and 80 others.

Evening at 8.

Matins. Wed. and Sat.

GARRICK THEATRE 35th STREET, Near BROADWAY.

Richard Mansfield, Lessee. Charles Frohman, Mgr.

Greatest Dramatic Hit

New York Has Ever Seen.

GILLETTE'S GREATEST SUCCESS

SECRET SERVICE

Management Chas. Frohman.

Evenings at 8.

Matinee Saturday only.

GRAND OPERA HOUSE 9th Avenue and 23d Street.

AUGUSTUS PITOU Lessee and Manager
J. DUKE MURRAY Business Manager

Matinees Wednesday and Saturday at 2

The Triumphant Arctic Farce

A NIGHT AT THE CIRCUS

Grandest Comedy Organization of the year.

Monday, Oct. 28—EXCELSIOR, Jr.

PALMER'S THEATRE BROADWAY & 30th ST.
Mr. A. M. PALMER Prod. and Manager

MISS

GEORGIA CAYYAN

In Robert Buchanan's Pastoral Play.

SQUIRE KATE

Evenings at 8:15. Saturday Matinee at 2.

KNICKERBOCKER THEATRE Cor. 38th St. and Broadway.

AL HAYMAN & CO. Proprietors

LAST MONTH. CROWDED ALL THE TIME.

FRANCIS WILSON

To the comic opera

HALF A KING

Management of A. H. Camby.

The best of all comic operas.

Evening at 8.

Matinee Saturday.

Matinee Election Day.

HOYT'S THEATRE 34th STREET, near Broadway.

Prop. and Mgrs.

Crowded to the Poors.

Gunter's Comedy Frolic.

A FLORIDA ENCHANTMENT

With great cast and new scenery.

Evenings 8:30. Matinee Saturday at 2.

B. F. KEITH'S NEW UNION SQUARE THEATRE

E. F. ALLEN General Manager.

J. AUSTIN PYNER Resident Manager.

Devoted to Mr. Keith's Original Idea.

CONTINUOUS PERFORMANCE

Successful Since July 8, 1896.

BEST VAUDEVILLE IN NEW YORK

NEW YORK THEATRES.

EMPIRE THEATRE BROADWAY AND 40th ST.

CHARLES FROHMAN Manager.

EIGHTH & OWEY'S WEEK

Extra Matinee Election Day.

JOHN DREW

Management Chas. Frohman.

In the New York and London success,

ROSEMARY

By Louis N. Parker and Murray Carson.

Evenings 8:30. Matinee Wed. and Sat.

BROADWAY THEATRE Broadway and 5th Street.

Mr. ANDREW A. McCORMICK Manager.

Handsomest and safest theatre in the world.

Fair productions in New York by

THE WHITNEY OPERA COMPANY,

Under the direction of FRED C. WHITNEY, of

BRIAN BORU

A new romantic opera by Strange and Edwards.

Prices: \$1.50, \$1.00, and 50c.

YCEUM THATRE 5th Avenue 23d Street.

DANIEL FROHMAN Manager

Five weeks more.

Mr. E. H. Sothern

in a new romantic play

An Enemy to the King

By R. N. Stephens.

PASTOR'S Continuous Performances.

30th St. bet. 3d and 6th Aves.

HARRY WATSON and **ALICE HUTCHINGS**,

Felix and Cain, James F. Hoy, Smith and Campbell,

Charles B. Ward, Crane Brothers, Bradford and Dunn,

Dyer and H. Ward, Prince Pharaoh and Mae Rhine,

Lotus, W. S. Simonds, The Silver, Raymond's Dogs, John Devere, J. H. B. Shepley.

WEBER & FIELDS BROADWAY MUSIC HALL

Broadway and 29th Street. Matinees Tues. and Wed. at

Herbert and Str. among's burlesque.

success with an all-star cast.

THE CENTER Weber and Fields in new act, Jessie Bonobil, L. G. Gibson, Ross and Fenton, John T. Kelly, Sam Beard

HAMMERSTEIN'S OLYMPIA Broadway & 46th Street

Evenings at 8:15. MUSIC HALL. Admission 50c.

GREAT NEW BILL

THEATRE—SANTA MARIA

Concert Hall. Promenade Concerts.

14TH STREET THEATRE NEAR 6TH AVE.

J. WESLEY ROSENQUEST Manager

Reserved Seats, Orch. stra. Circle and Balcony, 50 cts.

A magnificent success. Crowded nightly.

The Cherry Pickers

By Joseph Hart, Jr.

STAR THEATRE Broadway near 12th St.

Under Direction of R. M. GULICK & CO.

HOLLIS E. COOKE Resident Manager.

Mats. Wed. and Sat., 2:30. Evenings at 8:15.

Last two weeks.

LILIPUTIANS IN MERRY TRAMPS

8 GRAND BALLETTS.

KOSTER & BIAL'S

ONLY MUSIC HALL IN AMERICA.

Nothing but Foreign Stars.

CISSY FITZGERALD, The Sisters Barrison

AND SIXTEEN GREAT ARTISTS.

BROOKLYN THEATRES.

PARK THEATRE A. M. PALMER & EDWIN KNOWLES . . . Mgrs.

Lewis Morrison in Faust

Next week—A. M. Palmer's His Absent Boy.

AMPHION THEATRE

EDWIN KNOWLES Proprietor

LEE OTTOLENGI Acting Manager

Next week—Host: A Black Sheep.

COL. SINN'S MONTAUK THEATRE

The Elite Theatre of Brooklyn.

COL. WM. E. SINN Proprietor.

This week—Matinees Wed. and Sat.

EXCELSIOR, JR.

Next week—MAY IRWIN.

COLUMBIA THEATRE

DAN'L FROHMAN & AL. HAYMAN . . . Proprs.

HARRY MANN . . . Mgr.

Re-engaged for a second week.

DeWOLF HOPPER in **EL CAPITAN**

Next week—MAY IRWIN.

I WANT

By DAN'L FROHMAN & AL. HAYMAN . . . Proprs.

HARRY MANN . . . Mgr.

Re-engaged for a second week.

W. C. FROHMAN Mgr.

Re-engaged for a second week.

W. C. FROHMAN Mgr.

Re-engaged for a second week.

W. C. FROHMAN Mgr.

Re-engaged for a second week.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A LION'S HEART (Carl A. Haswin, prop.; W. H. Elliott, mgr.): Albany, N. Y., Oct. 20-21, Troy 22-24. New York city 26-31.

A BREEZY TIME (Fitz and Webster, props.; Edwin Clifford, mgr.): Cleveland, O., Oct. 19-24.

ALABAMA (Clement Bainbridge, mgr.): Seattle, Wash., Oct. 20, 21, Portland, Ore., 22-24.

A NIGHT'S PROLIC (Sylvester Maguire, mgr.): Memphis, Tenn., Oct. 21, Dresburg 22, Nashville 23, 24.

ALLEN'S NEW YORK THEATRE: Skaneateles Falls, N. Y., Oct. 19-24.

ADOLESCENCE (T. C. Howard, mgr.): Hagerstown, Md., Oct. 19-24. Martinsburg, Va. 26-31.

AMERICAN GIRL (A. Q. Smagoon, mgr.): Mansfield, Ohio, Oct. 19-24. Lima 23, St. Mary's 24. Port Huron, Ind., Oct. 20. Dunkirk 27. Middletown 28. New Castle 29. Connerville 30. Columbus 31. Louisville, Ky., Nov. 2-7.

AMERICAN DRAMATIC (Logan and Hamilton, mgrs.): Emporia, Kan., Oct. 19-24. Topeka 21-31.

A BAGGAGE CHECK (Blaney's; W. S. Butterfield, mgr.): Chicago, Mass., Oct. 20. Marboro 21. Chico 22. Northampton 23. Holyoke 24. Pittsfield 26. Winsted, Conn., 27. Waterbury 28. Hartford 29. Bridgeport 30, 31. South Norwalk Nov. 2. Yonkers, N. Y., 3, 4. Trenton, N. J., 4. Shenandoah, Pa., 5, Ashland 6. Mahanoy City 7.

A BOY WANTED (Blaney's; Clay T. Vance, mgr.): St. Louis, Mo., Oct. 19-24. Milwaukee, Wis., 26-31. St. Paul, Minn., Oct. 1-7.

ANDREW JACK (D. W. Trues and Co., mgrs.): Boston, Mass., Oct. 19-24. Providence, R. I., 25-31.

ALCAZAR STOLEN (Beiscoe, Doane and Jordan, mgrs.): San Francisco, Calif.—indefinite.

BALDWIN-CLIFFVILLE: Birmingham, Ala., Oct. 20-24.

BOWER'S GROVE (Rosenberg and Williams, mgrs.): Denver, Col., Oct. 19-24.

BARKIN-LAMBERT: Manistee, Mich., Oct. 19-24.

BELLS OF SHANDON (James W. Regan, mgr.): Bridgeport, Conn., Oct. 20. Waterbury 21. South Norwalk 22. Brooklyn, N. Y., 23-31. Elizabeth, N. J., Nov. 2. Clinton 2, Dover 4. Stanhope 5. Belvidere 6. Bethlehem, Pa., 7.

BRIGGS COMEDY: Middlebury, Conn., Oct. 19-24.

BOW TRAP: Lafayette, Ind., Oct. 19-21.

BANCROFT THE GREATEST (Ed. L. Hood, mgr.): New Orleans, La., Oct. 19-24.

BLACK SHEEP (Hoyt and McKee, mgrs.): Newark, N. J., Oct. 19-24.

BONNET-MOUTON COMEDY (Monte Thompson, mgr.): St. John, N. B., Oct. 19-21. Halifax, N. S., Nov. 3-14.

BROOKS, BROWN AND CO. (Gas Borthner, mgr.): Washington, D. C., Oct. 19-24. Norfolk, Va., 20. Peterburg 21. Richmond 22. Fredericksburg 23. Harrisburg, Pa., 23. Lancaster 24. Pottsville 25. Mahanoy City 4. Shamokin 5. Philadelphia 6.

BELL COMEDIAN (George H. Bell, mgr.): Columbus, Ga., Oct. 19-24. Montgomery, Ala., 26-31. American, Ga., Nov. 2-7.

BUCKLEY STOCK (George Buckley, mgr.): Lexington, Va., Oct. 19-24. Charlottesville 25-31.

CLARA TURNER: Stroudsburg, Pa., Oct. 22-23.

CORSE PAYTON (W. E. Dennison, mgr.): Wilkesboro, Pa., Oct. 19-24. Reading, 25-31. Allentown Nov. 2-7.

COTTAGE FARM (George Bowles, mgr.): Chicago, Ill., Oct. 19-21.

CRAVEN'S AUNT (Julia Cahn, mgr.): Kansas City, Mo., Oct. 19-24.

CRAVENLY GLCOTT (Augustus Pitou, mgr.): Davenport, Ia., Oct. 20. Dubuque 21. La Crosse, Wis., 22. Winona, Minn., 23. St. Paul 24-31. Pittsburgh, Pa., Nov. 1-14.

CREOLE AND LONG (E. C. White, mgr.): Toledo, O., Oct. 21, 22. Tyler 23. Marshall 24. Shreveport, La., 25. Monroe 27. Vicksburg, Miss., 28. Grenada 29. Pine Bluff, Ark., 30. Hot Springs 31. Little Rock, Ark., 2, Memphis, Tenn., 3, 4.

CROSSWICKERS (Augustus Pitou, mgr.): New York city Oct. 19-24. Indefinite.

CLAY CLERMONT (Ira J. La Motte, mgr.): Chicago, Ill., Oct. 19-24.

COOK HOLLOW (Al Caldwell and Co., mgrs.): Washington, D. C., Oct. 19-24. New Brunswick, N. J., 20. Elizabeth 21. Orange 22. Paterson 23-31. Brooklyn, N. Y., Nov. 2-7.

COTTON SPINNERS (Rich and Mauder, mgrs.): Hartford, Conn., Oct. 20. Fall River, Mass., 23.

CLEMENCEAU CASE: Detroit, Mich., Oct. 19-24.

DUNNAN THOMPSON (Harry Watchorn, mgr.): Boston, Mass., Sept. 7 Oct. 24.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Omaha, Neb., Oct. 20, 21. Council Bluffs, 22, 23. Grand Island, Neb., 24. Hastings 25. Denver, Col., 26-31. Colorado Springs Nov. 2. Pueblo 3. Leadville 4. Grand Junction 5. Salt Lake, Utah, 6, 7.

DE LEEUW COMEDIAN: Pittsburgh, Pa., Oct. 20, 21.

DEIXIE LAND (McIntyre and Heath, props.): Tyler, Tex., Oct. 20. Shreveport, La., 21. Monroe 22. Shreveport, La., 23. Greenville 25. Pine Bluff, Ark., 27. Hot Springs 28.

DONALD ROBERTSON AND BRAN-DOUGLASS (G. W. Farren, mgr.): Louisville, Ky., Oct. 20, 21. Middletown, O., 22. Soldiers' Home 23. Frankfort, Ind., 24. Chicago, Ill., 25-30.

DOWN IN DIXIE (Davis and Keogh, mgr.): Chicago, Ill., Oct. 18-21. Detroit, Mich., Nov. 2.

DIAMOND BREAKER: Louisville, Ky., Oct. 19-24. New Albany, Ind., 26. Shelby 27. Lebanon 28. Crawfordsville 29. Lafayette 30. Legampur 31. Elizabethtown, O., Nov. 2, Findlay 3. Poston 4. Lima 5. Winchester, Ind., 6.

DILATEM COMEDY: Mahanoy City, Pa., Oct. 19-24. Wilkesboro 25.

DAN SHERMAN in Old Dan Tucker: Worcester, Mass., Oct. 19-24.

DAN SULLY (J. H. Davis and Co., mgrs.): Brooklyn, N. Y., Oct. 19-24. Hoboken, N. J., 26-28.

DARKEST AMERICA (Will A. Junker, mgr.): Marietta, O., Oct. 20. Sisterville, W. Va., 21. Wheeling 22-24. Washington, D. C., 25-31.

DANGERS OF A GREAT CITY (Sawtelle and Meek, mgrs.): Knoxville, N. Y., Oct. 20. Fort Kent 21. Plattsburgh 22. Malone 23. Ogdensburg 24. Gouverneur 25. Prescott, Can., 27. Brockville 28. Watertown, N. Y., 29. Cartierville 30.

DEAN'S STOCK (Edwin Elroy, mgr.): Irwin, Pa., Oct. 19-24. Rochester, N. Y., 26-31. East Liverpool, O., Nov. 2-7.

E. H. SOUTHERN (Daniel Frohman, mgr.): New York city Sept. 1—Indefinite.

EMPIRE STOCK (Charles Frohman, mgr.): Cincinnati, O., Oct. 19-24.

ELDON COMEDIANS (G. H. Eldon, mgr.): Williamsport, Ind., Oct. 19-24. Veedersburg 25-31. Cayuga Nov. 2-7.

EMILY BANCHE (Thomas W. Riley, mgr.): Rochester, N. Y., Oct. 20, 21. Geneva 22. Hornell 23. Lancaster 24. Williamson, Del., 25. Norfolk, Va., 26-31. Richmond 32.

EMILY BANCHE (Thomas W. Riley, mgr.): New York city Oct. 19-24. Independence 25.

EARL COMEDIANS (Lyman, Pa., Oct. 19-24.

EDWARD GORDON (W. G. Collings, mgr.): Pontiac, Mich., Oct. 19-24. Bay City 25-31. Port Huron Nov. 2-7.

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VAUDEVILLE STAGE

A CLEVER CLOWN.



JAMES R. ADAMS.

Above is a picture of James R. Adams, known as "The Emperor of Stilts," as he appears in his unique and amusing specialty, which he calls Fun on Stilts, and in which he made a pronounced hit during a recent engagement at Keith's Union Square Theatre.

Mr. Adams is not only an agile acrobat, but a very clever comedian as well, and he is considered one of the best clowns on the American stage to-day. His ability as a stilts dancer would alone entitle him to distinction, as he has perfected this specialty so that competition with him in this line is impossible.

Mr. Adams was born in Ramsgate, Kent County, England, and comes from one of the oldest circus and theatrical families in the world. He can trace his family back to 1735. His grandfather on his mother's side is Thomas E. Cooke, of the celebrated Cooke family, who is still living in Paterson, N. J., at the age of 94. His great grandfather on his father's side was known as "Jockey" Adams, and was the proprietor of one of the first circuses seen in England.

Mr. Adams is a great believer in the pantomimic art, and thinks there will soon be a great revival of interest in this branch of amusements. He is negotiating with a prominent manager for the production of his new trick fairy pantomime, *Protecto*, next season. This season he is with *A Night at the Circus*, in which he plays a prominent part and introduces his specialty.

THEATRES AND MUSIC HALLS.

Proctor's.

Charles Dickson, assisted by Lillian Burkhardt and Earl Browne, present *Two Can Play at That Game*. Edison's Vitacope has new views. The other features are Lizzie B. Raymond, comedienne; the Two Bostons, and their comic dogs; Jerome and Alexis, "the lizard and the frog"; Waller and Waller, eccentric musical duo; Charles Cameron, character singer; Basco and Morrissey, burlesque gymnasts; Mignonette, eccentric dancer; the Keegans, sketch duo; Murphy and Gilbert, and Emery and Nodine, comedy team; James Ewing, comedian; Tony Mack, jester; Frank Whitman, violinist; and Lillian Delmore, serio-comic.

Keith's Union Square.

Lumière's Cinematograph is in its fifth month, and its popularity continues. The stars of the bill this week are Edward M. Faxon and Edith Sinclair in *The Magicians*; Annie Myers, who makes her vaudeville debut in New York; and *The Nawns* in their sketch, *A Touch of Nature*. The others are Lillie Western, the musical artist; Bert Sheppard, minstrel monologuist; Van Aukens, McPhee, and Hill, bar performers; C. Fred Cope, trick bicyclist; the California Trio, acrobatic comedians; the Maginleys, aerial stars; Williams and Tucker, comedy sketch duo; Alice Gilmore, singing soubrette; Benetto and Roto, contortion marvels; Hogan and Spencer, plantation sketch; and Foster and Williams, funmakers.

Proctor's Pleasure Palace.

Johnstone Bennett and S. Miller Kent in their successful skit, *A Quiet Evening at Home*, head the list. Edison's Vitacope, with new views, continues a feature. The other performers are Jones and Robinson, the parallel-bar eccentrics; Ena Bertoldi, contortionist; Spink and Spink, ring grotesques; Shannon and Lacy, Irish comedians; Clara Simpson, comedienne; De Wolf and Walters, sketch team; Wylie and Sanford, comedians; Prince Muro, and Mile. Zell, in *The Demon's Realm*; Bates and Bates, musical team; Daisy Wade and Bessie Durrin, serio-comics; Wilbur Mack, comedian; Burke and Grey, in *The Troublesome Tramp*; and Healy and Saunders, dancers.

Tony Pastor's.

Harry Watson and Alice Hutchings are the stars of the bill. They are assisted by Ed Edwards and appear in "Krausmeyer's Courtship." The other performers on an unusually attractive programme are Felix and Cain, in "Myself and Himself"; James F. Hoey, "Young Mule"; Smith and Campbell, rapid joke springers; Charles B. Ward, "The Bowery Boy"; Crane Brothers, "The Midtown Rubes"; Lottie West Symonds, "The Irish Countess"; Bradford and Nunn, comedians; the Silvers, illustrated songs; Frank Dyer and Dicky Howard, sketch team; Mae Rhea, character singer; Professor J. T. Raymond's riding dogs; Prince Pharaoh and Jennie Devere, and John H. Shepley, musical artist.

Weber and Fields's Broadway Music Hall.

Weber and Fields are the stars of their own house this week, and the little theatre will probably be all too small to accommodate the crowds who will want to see them. The Geeser is enjoying great prosperity and John T. Kelly, Charles J. Ross, Mabel Fenton, Sam Bernard, Lillian Swain, and Volande Wallace are still in the cast. Lottie Gilson returns for a long engagement, with a budget of new songs, and Bessie Bonehill, Ross and Fenton, John T.

Kelly, and Fornet and King offer specialties of great excellence.

Hammerstein's Olympia.

The Biograph is retained as a feature of a bill which includes Lillie Laurel, comedienne; Pablo Diaz, contortionist on the flying rings; Papini, the myriad dancer; Wood and Shepard, musical comedians; the Poluski Brothers, English eccentrics; Amann, the facial expert, and Grigolista, aerial ballerina; Mario and Mario, horizontal bar performers; Dutch Daly, comedian.

Koster and Bial's.

The same bill continues to attract audiences which test the capacity of the house. It includes Lona Barrison and the Five Barrison Sisters; Cissy Fitzgerald, dancer; Lieutenant Nobel, ventriloquist; Kaoly, equilibrist; the Three Macarte Sisters, wire walkers; Joseph Phoite's Pantomime company in *Mephisto*; Lavater's dog orchestra, and Jean Clermont's trained animals.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S—Some one asked once "What's in a name?" There is evidently something in the name of Barrison, for the large auditorium of the Thirty-fourth Street music hall was hardly spacious enough to accommodate the throngs who went to see the six fluffy-haired girls who have been the subject of so much newspaper attention since their arrival here. Their performance was described in full last week, and it is only necessary to say that they were on hand every evening to satisfy the curious crowds. Lona Barrison's horse has become quite a favorite, and receives a round of applause at every performance.

The Flying Jordans gave their thrilling act in the air. This performance never fails to arouse the sleepiest audience, and the gifted family is applauded vociferously. Cissy Fitzgerald has introduced a lot of abandon into her dancing, and throws in several extra winks for good measure. The other performers have been mentioned frequently in this column. Their acts all go as well as ever. They include Kaoly, equilibrist; the Three Macarte Sisters, wire artists; Joseph Phoite's Pantomime company; Lieutenant Nobel, ventriloquist; Lavater's Dog Orchestra, Clermont's Animals, and Griffin and Dubois, eccentrics.

PROCTOR'S PLEASURE PALACE—Although they were thirteenth on the programme, Johnstone Bennett and S. Miller Kent made a decided hit in their comedietta, *A Quiet Evening at Home*, especially written for them by Lew Rosen and Kenneth Lee, and produced under the stage direction of Richard Carroll. A hand some interior, by Voeghtlin, equal to those seen at the best legitimate houses, was provided by Mr. Proctor, so that the debut in vaudeville in New York of these clever players was made under the most auspicious circumstances.

The sketch was written principally to show Miss Bennett's versatility, and Mr. Kent's share of it consists in keeping the attention of the audience while Miss Bennett is making her changes of costume. When the curtain rose Mr. Kent was discovered musing under a piano lamp, with the red light from a grate fire shining on his face. Without any preface, he began to recite "That Old Sweetheart of Mine," by James Whitcomb Riley. When he reached the lines But, ah, my dream is broken by a step upon the stair, And the door is softly opened, and my wife is standing there,

Miss Bennett appeared in the doorway, and Mr. Kent was obliged to wait until the applause had subsided before he could finish the last two lines of the poem.

Miss Bennett was enveloped in an opera cloak and asked Mr. Kent if he would accompany her to the opera. He pleaded some excuse, so she went off to the Metropolitan alone leaving him to enjoy his "quiet evening at home." Almost immediately Miss Bennett, in the guise of a sloopy assistant servant girl, walked in from the kitchen and held a conversation with Mr. Kent in a Hogan's Alley dialect. She disappeared, and in a minute there was a ring at the door, and in she walked as a wild and wooly Western girl from Tond's Centre. The make-up was excellent, and the idiotic grin assumed by Miss Bennett was worth the price of admission. Miss Bennett's next entrance was in the dress of a swell chappie. She smoked a cigarette and made believe to sip a cocktail, and after a fire of small talk made her exit. She next appeared as a soubrette from Butte, Montana. She wore yellow hair, a sehorn hat, and a costume which was mostly red. Her voice was pitched in a high key, and her Butte, Montana, manners were shown to the fullest advantage.

Miss Bennett deserved unlimited praise for this bit of character work. It is a unique conception and totally unlike anything ever seen on the local stage. All of Miss Bennett's impersonations were clever, but the Western soubrette outshone the others sixteen to one.

Mr. Kent performed his part effectively. He omitted two and a half of the verses of the poem, however, which he should not have done, as it is too pretty to be cut.

Ena Bertoldi, who has an inimitable way of bowing and kissing her dainty finger tips, in response to the applause did some surprising feats of contortion. She is more graceful and accomplished than ever, and was recalled many times. Emily Edwards sang two songs and recited a stirring story of an engineer's narrow escape, which met with great approval. Conroy and McFarland cracked Celtic jokes and sang songs of the same class.

Lottie Mortimer sang "My Gal's a High-Born Lady," "She's Not the Only Pebble on the Beach," and "Jus Que La." She introduced some good dialect stories in the first song, which added to the effect. Her last song was particularly well done. Spink and Spink fell on each other, and went through their odd performance on the rings to the usual accompaniment of applause. Thompson and Bunnell played extremely well on cornets and quite well on several other instruments. Of course they introduced the hat gag. Prince Kokin and his fair helper, who is now known as Princess Kokin, went through their interesting juggling act.

Some new views were shown on Edison's Vitacope. Frank G. Mack proved himself an agile dancer. Whiplier and Pickett, the Marshall Trio, Mlle. Mignonette, Adelaide Zee, and Mile. Loretta were also in the bill.

KEITH'S UNION SQUARE—Era Kendall made his New York debut as a vaudeville star, and scored a complete success. His make-up was of the shabby-gentleman order, his costume consisting of a well-worn black Prince Albert coat and a high hat made during the war. His monologue consisted of a series of quick jokes strung together and rattled off with great rapidity. Most of the rigmarole was original, and what is better it was entertaining. Not a hackneyed jest dropped out during the entire half hour Mr. Kendall spent amusing his hearers. Spontaneous bursts of laughter came from all parts of the

house after each new gag, and by the time he had finished the audience was in a state of collapse from excessive merriment. Mr. Kendall is a welcome recruit to the vaudeville stage, and the oftener he comes to New York the warmer his welcome will be.

Charlotte Parry, the exceedingly clever mimic, won great favor with her impersonations. She has improved greatly since her last appearance here. Her enunciation is perfect and consequently she made an immediate hit with those who favor the part of the house nearest the ceiling, as well as their more fortunate fellow citizens who occupy the orchestra chairs. She imitated with success Ada Rehan, Vesta Tilley, Viola Allen, Tony Pastor, Albert Chevalier, Yvette Guilbert, and John L. Sullivan. Her Chevalier imitation showed that she had made a close study of the coster singer. Hubert Wilke made his vaudeville debut and sang with his accustomed sweetness "The Palms" and other high class selections. Herr Techow's trained cats and Prince Muhlbank's troupe of Arabs continued their success of the previous week.

The four Angela Sisters, whose popularity deservedly increases, sang singly and in twos, threes and fours and made hits each way. Zazel and Vernon were very amusing in their horizontal-bar act. Bryant and Wilson introduced their new sketch, *The Saving Woman*, the lines of which are very funny and pleased the women especially. McBride and Goodrich danced with their accustomed vim and cracked jokes which had humor in them. Edward Rogers introduced several new steps in his dances. F. Wilbur Hill was warmly applauded for his splendid rendering of "Narcissus."

Finley and Touhey, the Weston Sisters, Nordheim, and Alice L. Hodgdon, the whistler, were successful in their efforts at entertaining.

HAMMERSTEIN'S OLYMPIA—The Biograph called on the programme "the *diver et le mouvement*" in the art of producing light and motion, was shown for the first time with great success. The pictures are very large and are remarkably clear and free from vibration. The views included "Stable on Fire," "Upper Rapids of Niagara," "Tributary and Little Billee," "Joseph Jefferson in a scene from Kip Van Winkle," "A Hard Wash," "The American Falls at Niagara," "The Empire State Express Sixty Miles an Hour," "McKinley and Hobart Parade at Canton, O.," and "Major McKinley at Home." The last picture showed McKinley walking across his lawn, reading a telegram handed him by his secretary. It aroused great enthusiasm. On Monday evening a large number of prominent Republicans were present, including Garret Hobart, candidate for vice-president, Matt Quay and his son Dick, J. H. Manley, McK. Ossborn, C. N. Bliss, Powell Clayton and General Horace Porter. The house was crowded and the picture of McKinley set the audience wild. Seldom is such a demonstration seen in a theatre. The entire audience rose to their feet, shouting and waving American flags, and it was several minutes before they settled down quietly to enjoy the rest of the performance.

Mon. and Goodrich made a big hit with their funny roller skating act. They fell over each other and knocked each other about until one could almost hear their bones creak. Wood and Sheppard repeated their funny musical act, the many good points of which were highly appreciated. Kitty Mitchell sang of the proud and haughty "Martha Jane Green," and told the story of the midway maid, with her usual success. She did some very graceful dancing with the first song. Sampson, the strong man, lifted weights as large as himself, and showed his great strength in various picturesque ways.

Vanola, the Mexican equilibrist, did some astonishing tricks. The Poluski Brothers turned somersaults and flip flops with neatness and dispatch. Amann, the impersonator, Dutch Daly, the German comedienne, and A. O. Duncan, ventriloquist, were as successful as ever, and the Aerial Ballet girls danced in space with as much grace as though they were on the solid stage.

PROCTOR'S—The Two Bostons, with their brisk sketch and their funny acting dogs, kept large audiences in the best of humor. Their fun is not an English as their accent, which is a very good thing. Georgia Bryton made a very pretty appearance in her natty suit of men's belongings, and sang her songs with dash and vim.

The black-face act of McMahon and King is clever, and their dancing found favor.

The selections by the Bootblack Quintette were demanded again and again, and Frederick Clarence, who is the star, made a hit with his odd dancing. Ara, Zebra and Vora and Jones and Robinson gave their very clever acrobatic turns. Rose Winchester sang "The Baggage Coach Ahead" and other serious songs in a rich, deep contralto.

The new views on the Vitacope were the most plausible, but the Irwin-Rice kiss is still the most popular of the series. Dan Reagan convulsed his hearers with his quaint monologue. Culhane and St. Felix did a quick change from street waifs to full-fledged society ornaments, with songs appropriate for each scene. Mlle. Zora produced a whole dinner from some empty tin tubes, including a bottle of beer, which was drunk by her super assistant with great gusto. Bonny Cameron sang and tripped the light fantastic. Sketches were done by Tegge and Daniel, who are in the Dutch line and by the Brannigans, who hail from the Emerald Isle. Al Dashington is well named, his songs and sayings had a dash of humor in them, which was quite agreeable. The De Ivo Sisters made a genuine hit with their songs and buck and jig dancing, and Val Vino entertained with some novel juggling.

TONY PASTOR'S—Lester and Williams were very amusing in their parodies and repartees. Their political gags met with great approval. Van Leer and Barton are an entertaining pair of knockabouts, and brought many laughs with their amusing antics. Mollie Thompson sang some popular songs in a dashing way. Mays and Hunter played difficult selections on the banjo with the greatest ease. Lew Bloom, the well-known tramp actor, appeared in a new and funny sketch called "The Tramp's Visit."

Comedy sketches were introduced by Bertha and Johnny Gleeson, Stewart and Gillen, Farley and Welch, Johnson and Johnson, and Tilden and Sidney. Healy and Sanders did some clever dancing. Mons. Nizarros did some comedy contortion work, which was amusing, and the Houdinis presented their illusion.

The Kineoptikon continued its successful run, and the moving pictures won plenty of applause.

WEBER AND FIELDS' BROADWAY MUSIC HALL—There is no doubt about the success of The Geeser, and the managers and Messrs. Herbert and Stromberg, the author and composer, are to be congratulated on the hit they have made. The libretto is amusing and up to date and the music is tuneful and catchy. The kissing song, as done by Charles J. Ross, is the gem of the piece, and Lillian Swain's ditty about the codfish which is in love with the sardine runs a close second. Thomas J. Ryan's trick of holding a handle-bar in front of him and riding an imaginary bicycle is one of the funniest bits of business

ever thought of by an ingenious farce writer. The Geeser is in for a propitious run.

In the early part of the week Ross and Fenton appeared in their Oliver Twist sketch, in which Miss Fenton played Nancy Sykes and Mr. Ross did Fagin and Bill Sykes. Owing to their hard work in *The Geeser*, the Oliver Twist sketch was found to be a little too wearing on Ross and Fenton, so Ryan and Richfield took their place in their amusing Irish sketch. Miss Richfield received a hearty welcome and she and her partner made hits.

Bessie Bonehill made her New York re-appearance and of course scored an immense success in her character songs. Her costumes are superb, and her magnetism is as potent as ever. She sang several new songs and received any number of encores. Sam Bernard's Dutch specialty is as funny as ever, and no new gags brought lots of audience. Harrigan, the good bum juggler, proved a favorite with his eccentric work, and Healy and Martha opened the bill in good style with their amusing sketch.

SHE IS A FAVORITE.



BESSIE BONEHILL.

This is a picture of Bonnie Bessie Bonehill, who was the star of the olio at Weber and Fields' Broadway Music Hall last week.

That Miss Bonehill has lost none of her popularity with New Yorkers during her long absence from the city was proven by the generous applause which followed her songs, and the heartiness of her reception at every performance.

Miss Bonehill began her stage career at a very early age, and from the time of her first appearance was a favorite with the people of England. In London she was one of the public's special pets, and appeared in a great many pantomimes, playing the principal boy parts with great success.

She came to America about five years ago, and appeared at Tony Pastor's Theatre for 300 consecutive performances, drawing crowds to the little playhouse in Fourteenth Street, and making new friends all the time.

Last season Miss Bonehill played the Infants Johanna, in 1492, and introduced her songs, making a big hit. Since her return to vaudeville she has been in great demand.

BURIAL OF BESSIE BELLWOOD.

The funeral of Bessie Bellwood took place from her late residence in London on Sept. 29. The remains were taken in a hearse, drawn by four horses, to the Roman Catholic cemetery at Leytonstone, on the outskirts of London. A simple burial service was read by the Rev. Father Kelleher. The remains were in an oak casket, which was covered with flowers. The inscription on the casket was as follows:

CATHERINE NICHOLSON
(Bessie Bellwood),
Died September 24, 1896,
Aged 39 Years.
R. I. P.

The route taken by the funeral procession was lined with people, mostly of the humbler classes, by whom the deceased was greatly beloved. The tribute of tears was paid by thousands of these, to whose hearts Bessie Bellwood had brought cheer and merriment in days gone by.

TO RAISE WILD ANIMALS.

Lewis Sells, one of the proprietors of Forepaugh and Sells' Circus, will raise wild animals on his 300 acre ranch in California. George Starr is in Europe now, securing well-mated animals which will be placed on the ranch for breeding. A large number of animals are on the ranch already, including a pair of hippopotami, several pairs of lions, and fourteen elephants, a pair of tigers, two llamas, several antelopes, kangaroos, zebras and other animals. Improvements are being made on the property so that each family of animals will be kept separate, and in an environment which will seem like their native wilds. The lions, tigers and other fierce beasts will be kept in immense cages. A specialty will be made of the raising of camels which will be used in parts of the country where there is but little water, or where railroads cannot penetrate. If the enterprise proves successful, the promoters expect to supply the world with animals.

PROCTOR ENGAGES PAULINE HALL.

The most important engagement so far made from the legitimate ranks for the vaudeville was consummated on Saturday, when Robert Grau, acting for Pauline Hall, signed a contract with F. F. Proctor for the appearance of the well-known comic opera star at Proctor's Pleasure Palace, commencing on Monday, November 9. The engagement is a long one. Miss Hall will do a character change specialty which she is now preparing. Thus is another name added to the long list of stars who have been induced to desert the legitimate for the big salaries offered by the vaudeville managers.

and, commencing his typewriter, dictated a letter to the business department of the papers, directing that the words "*Honi Soit Qui Mal y Pense*" be inserted in italics under the name of the sisters in the advertisement of the music hall. A would-be humorist, who doesn't know any better, says that the last word of the sentence should be pronounced in the same way as the word used by natives of Boston for what are known in New York as trouzers. As the "knicker-ers" are the most prominent things in the Barrison act, it is but right that they should be mentioned in the advertisements.

BIAL'S STARS IN BOSTON.

Manager Bial, of Koster and Bial's, will send a special vaudeville company to Boston next week, to play at the Tremont Theatre. The company will include Miss Fitzgerald, Lieutenant Nodell, Koaly, Lavater's dog orchestra, George G. sham, Edwin Letell, Eleanor Falk, Leslie and Shattuck, and Gertrude Mansfield.

GEEZER GIRLS AND JACK TARS.

The female members of The Geezer company, of Weber and Fields's Broadway Music Hall, visited the cruiser *New York* last Thursday. They inspected the ship and were entertained in fine style. In the party were Jessie Bonhill, Mabel Fenton, Ge-tee Clifton, Lillian Swain, Volante Wallace, Maude Gilbert, and nearly all the chorus girls.

HOPKINS'S HOUSES.

The theatres under the control of John D. Hopkins are located in Chicago, St. Louis and Pittsburg. Through an error last week it was stated that he had a house in St. Paul.

Charles P. Elliott and George P. Pengeman have been appointed as Mr. Hopkins's representatives in St. Louis.

VAUDEVILLE JOTTINGS.

The Vienna Ladies' Orchestra has replaced the Hungarian band at Proctor's Pleasure Palace. They play in the garden of palms and in the German concert hall.

One of the new Vitascope views shown at Proctor's two theatres is of candidate Bryan making a speech at Orange, N. J.

Emilia Edwards has met with the same success at Keith's and Proctor's that attended her engagements on the Western circuit, her campaign songs giving especial satisfaction. Miss Edwards has joined with the Jordan Vaudevilles, which is composed of some of the best-known artists of this country and Europe.

J. A. Pynas, resident manager of Keith's Union Square Theatre, was very much pleased with the work of Ezra Kendall last week. In speaking of him to a Mississian man he said: "Kendall does the best monologue I ever heard since J. W. Kelly died. His matter is new and his method is original and amusing."

McBride's best laugh last week at Keith's was brought by his suddenly asking his partner, "Was it your father who voted the Popocatric ticket?" "No, sir!" he replies indignantly. "Some man did, some man did; I wonder who he was," says McBride, and the laugh which follows is loud and long.

Z. Ima Rawlston has been engaged as a special feature for the converts of Bayne's Sixty-ninth Regiment Band, which will begin a tour of the principal cities about Feb. 1.

Who last heard from R. F. Keith, the continuous king, was in Munich. He is on his way back to Paris, where he will remain for some weeks. He is in the best of health, and is enjoying every moment of his trip.

The picture of the Empire State Express on the Biograph at Hammerstein's Olympia is very realistic. The other evening two women who were seated in a box imagined they were in danger of being run over by the train and promptly proceeded to faint.

The sixty-five employees of Keith's Union Square Theatre put on their brilliant Winter uniforms last week. They are stunning get-ups, trimmed with a profusion of gold lace and bright gilt buttons.

James Whitcomb Riley sent an autograph copy of his poems last week to S. Miller Ken, who recites his poems, "An Old Sweetheart of Mine" in the sketch, *A Quiet Evening at Home*, at Proctor's Pleasure Palace.

Lessa Lewis, known as "The Little Gem," a creature of more than ordinary talent, has signed with the Zoro company. She will play the leading part, and introduce her specialty. She will make a feature of "Parlor Sofa Politics" and "She's Not the Only Pebble On the Beach," two of the latest song successes of the season.

The Miller Brothers' Dances is still a strong feature with Prins and West's Minstrels, closing the olio at each performance. The additions made to the exhibition on the return from Europe of Clyde Miller are proving most attractive. The Miller Brothers are working on a new method of producing animated pictures on a large scale, which they will present in the near future.

Lessa and Prinsell, the operatic duists, are meeting with success. They will be in Providence next week and will afterwards visit Chicago and Pittsburg, going from the former city direct to the coast to begin a six weeks' tour of the Orpheum circuit.

Mrs. Agnes Charlot informs *The Mirror* that she has retired from the stage until next Fall. She will go abroad next summer and will be seen during the season of 1897-98 in the leading music halls of England and Germany. Her tour is being booked by a well-known German agent.

Mary Gales is organizing a vaudeville company in Jersey City. Those already engaged are Parsons and Apion, Curtis and Daly, Annie Mitchell, Madge Marsh, and Ed Monk.

Bertie Boardman Elton, concert violinist, who appeared at Keith's New Theatre, Boston, last week, will now start on an extended tour of New York, Pennsylvania, Ohio and Illinois. She is meeting with success.

John Tully, who is managing a prominent Geisha company in the British provinces, sends *The Mirror* a copy of the Aberdeen *Gazette* containing an account of the fire in the People's Palace in that city on Sept. 20. Mr. Tully was in the theatre, and had a narrow escape.

Sidney H. Solomon will manage Powell, the magician, this season.

"Our family is divided on the political question. I'm in favor of gold, my wife has the silver fever, and the servant girl is in love with the 'copper'." This joke has been used by eighteen different comedians in New York alone during the past two weeks.

William L. Bissell, who is managing the Star in Brooklyn successfully for Hyde and Johnson, has worked his way up from the lowest round of the ladder. He began as an usher in Hyde and Johnson's seventeen years ago and has reached his present position by hard work and attention to business.

Señorita Adela Martinez, the Spanish singer and dancer, who is greatly interested in the Cuban rebellion, will make her New York debut under Richard Hunt's management in December.

George La Rose, partner of the late John A. Morton, has fully recovered from a severe attack of malarial fever and is again filling his place in the programme with French's *Sensation*. He has taken a partner temporarily.

Tom McGuire received a long letter from Tom Browne, the American whistler, last week. He is now in Munich, Bavaria, and has been meeting with great success in Europe. He has suffered considerably from rheumatism, but is now quite well. His doctor is booked for a long time ahead, and it will be some months before he returns to his native land. He keeps track of his friends by a thorough perusal of *The Mirror* every week.

Veronica Jarrett is the star of the bill at the Duquesne Theatre, Pittsburg, this week. She has added "Parlor Sofa Politics" and "Not the Only Pebble on the Beach" to her repertoire.

Elwin Clark, professionally known as John A. Morton, of the musical team of La Rose and Morton, died Aug. 25 at St. Louis, Mo., of typhoid fever. He was working with French's *Sensation*. Deceased was a blackface comedian of thirteen years' experience and good reputation. At various times he had been con-

nected with such managers as Bill Henry, Joe Openheimer, W. S. Cleveland, and others. Three years previous to joining the *Sensation*, he had been with Rice and Barton's Rose Hill company. He was a resident of Philadelphia, Pa., where his mother and a sister survive him. The remains were sent home for interment by Mr. La Rose, his partner.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The much-besieged Leonida Fregoli opened a two weeks' engagement at the Colonnade Theatre last week, and while there is no doubt that he is a great artist, Chicagoans did not turn out in very great numbers to witness his performance, and those who attended did not seem to understand what it was all about, except in up to, where his changes were simple, but his continual Italian monologue was entirely lost. If he had cut his performance in half and the management had engaged a few more first-class vaudeville acts to fill out the bill it would have been a much wiser plan. Another thing that served to injure Fregoli's act was the appearance here a few weeks ago of Ugo Rosati at the Schiller, who gave a series of similar changes and impersonations. The other two acts, which were presented in conjunction with Fregoli, were Signor and Miss. Roselli in a musical sketch, and the well-known burnt-cork comedian, Prentiss Adriano.

Hopkins's Theatre: An unusually strong bill was put up and the over-all going attendance at this popular establishment gave excellent indication of the high standard of entertainment provided from week to week. The principal feature of the bill was the return engagement of Tim Murphy, with at a doubt one of the most artistic character comedians on the stage, whose appearance at this theatre last June has been described as one of the most thoroughly refined performances seen on the vaudeville stage. In addition to his famous imitation of Henry Irving as Mathias in *The Bells*, a delightful ac-hen impersonation in *Impersonation*, Mr. Murphy presented character imitations of Joseph Jefferson, Sol Cahn Russell, the late John T. Raymond and other celebrated actors, besides doing a clever and original monologue of his own. The interest in Edison's wonderful vitascope was increased by the exhibition of an entire new series of views of European scenes. The other specialties were given by the Davenport, Le Roy, Layton, Schuyler and Nash, Mildred Hayes, O'Rourke and Burnett, and that bright child-artist, Annie Loughlin. The stock company appeared in an elaborate production of *The Two Orphans*.

Schiller Theatre: Manager Rhei: Bill should feel elated over the great success he has made with this new vaudeville theatre. It has been impossible to get a seat at this house after 8 o'clock on a night since the opening, and although the attractions have not been particularly great (with one exception—the Cinematograph), yet the people seem to have taken a great fancy to the Schiller, and everything points to a very successful season. The Cinematograph is and has been the drawing card, and Manager Rhei was fortunate in securing it, as it will fit for a long season yet. Lydia Yamava thus offered some new songs, and was as pleasing as ever. Adele Purwa Ouri gave a splendid performance. The crystal fall, with varicolored light effects, was quite a novelty. The bill also included Lony and Epatro, Mardi, Swedish Ladies Quartette, the Meyers, and Razza and Arno. Will Hayes has taken the conductorship of the Schiller orchestra, and this assures better results from this direction.

Chicago Opera House: The Russell Brothers' vaudeville bill, and Manager Castle engaged other talent to make up the continuous programme. Joe Yeaman introduced a number of cute songs; the Russell Brothers were as funny as of yore; Johnny Carroll kept up his end of the show in his remarkable way, the three Rossi Brothers threw out of their mouths at the stage in a way that was positively startling, and the others who were quite satisfactory included Maxine and Miette, Stacey and Birkin, Meyer Cohen, Gertrude Haines, Mac and Elliot, Julia Kelly, Miss Nicki-kid, Smith Brothers, McCarthy and Reina, Joe Connelly, and Russell Sager.

Olympic Theatre: A long list of one-act vaudeville performances gave a splendid performance. Billy Van, the well-known minstrel, was the comedian of the evening. The vaudeville performers, and the skit in which they appeared made a kind word. Ward and Curran were excellent in their specialty. The Sarrettes, Two Brownie Grapine Sisters, St. Clair and Lovens, The Three Graces, The Lovettes, Nelson Trio, Alliums troupe of monkeys and others made up the interesting bill.

The Royal: Business has been good at this new South-side vaudeville ever since it opened and the attractions have been of the entertaining kind. The past week a machine called the Hesperograph was placed on exhibit but did not work successfully and the management took it off. Specialities were offered by the Amorous-Cleric Trio, George Fielding, Lord and Renn, the Deltaville, Golding, and several others.

Imperial Music Hall: The new combination bill, vaudeville and opera, served to increase the patronage of this house. The first part of the week The Black Hussars was presented, with Myra Moella as the principal singer, and the last half of the week Said Pasha was the opera and Amy Leslie the prima donna. The vaudeville part of the programme included Pete Baker, the Robinsons, Carroll and Nesley, Lillian Sarr, and Baker and Robinson.

Sam T. Jack's Opera House: The Forty Thieves performed the entertainment, together with a number of well-arranged vaudeville acts. It is evident that Mammoth Jack's burlesque companies are still a strong drawing card in Chicago. His pretty theatre was well filled throughout the week.

Lyceum: Burlesque and vaudeville was also offered this house, with Billy Arnold, Lydia Gardner, Eddie Fay, and Lillian Verder in the principal parts.

The Big Barnum-Bailey Circus opened at the Coliseum Building 10 and remains until 31.

Orpheum Music Hall: A company of vaudeville performers including the following gave an attractive programme: D. B. and F. P., John T. Powers, T. H. and Morris, Thurston, Divers, Andrew Conner, Astell, Joaquin Fernandez, Mille, Loretto, Franklin, and Gertie West.

Tim Murphy will soon appear in a new place in which he will introduce his clever impersonations.

BOSTON, MASS.—George Lockhart's elephants opened a long engagement at Keith's to-day, and the new stock co., which includes Eugene Ormandy, Clara Tharp, George Mac Lakin, and Charlie Chittenden, will open to success in October 30. In the vaudeville bill were Ezra Kendall, Harding and Ah Sid Wills and Collins, Fred Borden, Bertie Boardman-Elton, and John W. Gibson. The Cinematograph views are among the very best yet exhibited, especially a series showing scenes in the Paris Zoo.

The Howard Atheneum co. is at that house this week. In the Howard's own olio are the living pictures, Baldwin and Daly, Little Mortimer, Eugene A. Neider, McCloud and Melville, the Ventons, Will and Davis, Dot Danvers, Fay and Fields, Ed Gehringer, William H. Watt, John Max.

Miss Freeman in *A Celebrated Case* is the dramatic attraction at the New Grand this week. In the olio are Hafford and Mantell, Ned West, John Fonda, May Wenthurst, Dale Armstrong, White and Wilber and the Electrophone.

A Fair Retail is the play for the stock co. at the Grand Opera House this week. The variety performers are Willis Sweetman, Prout, Antoinette Cyr, the Troubadour Four, and Sensors Sebastian.

The Night Owls are at the Lyceum this week. Among those in the co. are John J. and Lillian Black, Gordon and Lick, Kitty Wells, Lew H. Carroll, Harry Brown and May Clark Van Osten, Mabel Hazelton, Augustus Scholke, Onore, and the six Garrison Sisters.

Rice and Barton's Big Gaiety company is at the Trocadero this week. Those who will take part in the programme are George W. Rice, Charles Barton, the Washington Sisters, Blanche and Lillian; Miss Frankie Haines, Irving T. Bush, Crawford and Manning, Phillips and Robinson, Miss Clara Lawrence, Ida and Cora Austin, Winifred Stewart, Lulu Rose, Bertha Douglas and Leonora Mendoza.

In the olio at Austin and Stone's this week are Ronan's Living Statuary, Our Sisters, Nolan and McShane, Gleeson and Johnson, Swan and Bamford, the Shubbeans, Lulu T. Bush, Finley and Tuohy, Billy Jackson, the Rollins Brothers and Ada Resford.

JAY BROWN.

WASHINGTO, D. C.—Business excellent at Kean's Lyceum 13-17. The strong attraction was Harry Martell's white and colored production of *South Before the War*. The co. include the best dark-skinned on the vaudeville stage. Four first-class negro quartettes sing, and the pantomimes on the levees were well shown with good effect. The white contingent includes Frank A. Howard, Frank H. White, Billy Williams, Jack Symonds and Josie Earl. Terry, The Human Frog, appears in his specialty, and Symonds and Bas-

ters Burlesque co. 19.

VAUDEVILLE.

VAUDEVILLE.

LEW DOCKSTADER

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NOTICE TO MANAGERS AND AGENTS

MOVING PICTURE MACHINE, is now owned and controlled by
HADLEY AND HART, Musical Expos-its and Bell Ringers.

This wonderful Picture Machine has been playing Grand Opera House, Boston, Mass., for the past three weeks. Open time for dates or combination Managers' address, HADLEY AND HART, Worcester, Mass. This week, Bill in, N. Y., Oct. 26 and week, or Minors.

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Phenomenal Child Whistler—Two, three, and Bird Notes.

At Keith's Union Square Theatre of Nov. 16.

"A distinct hit."—*Philistines*—"Is beyond question a rival of Mrs. Shaw."—*Philistines*—"Em-

phatic hit."—*Philistines*—"The bright particular star."—*Philistines*—"Has wonderful skill and is a

novelty to the stage."—*Philistines*—"address Minors.

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With Mathews and Sulzer's A1 GAY CONEY ISLAND CO.

the original Hot Tamales, give a funny sketch. The performance close with an old-fashioned cake walk.

JOHN T. WARDE.

PHILADELPHIA, PA.—The political excitement, as also the mania talk of dull times, does not affect the vaudeville business in the Quaker City, which was proven last week by Weber and Fields's Own co. at the Auditorium, turning away people at every performance. Weber and Fields are workers. They went over to New York every night after their act to look at the interests of their new Broadway Music Hall. They are entitled to the credit of having played the banner week of the season. Lotte Gilson made a hit with her new song, "Parlor Sofa Politics."

Fynn and Sheridan's New City Sports are the drawing cards at Gilmore's Auditorium, presenting "The Cadet's Reception" and "A Night With Fly U.S.", in which Christie Sheridan, Fanny Lewis, and a bevy of pretty girls turn the smiling scenes. The one is includes Miss. Mexican, Mexican female contortionist, who outshines any burlesque act ever seen here; Mrs. Foster, Snyder, Mrs. Buckley, Miss. Delaney, Howard and Marie, J. J. Mackie, the twins, a ballet of fifteen girls dressed in costumes of first-class programme. Princeton on "West" follows 25 for a week.

Willie Jerome's Herald Sq are Comedians in Town and the attraction to week at the

by an excellent bill. Edora and Norine gave the finest acrobatic act ever seen here, and Marguerite Ferguson's contortion dancing was a top-notch performance. Lew Hawkins 12.

OMAHA, NEB.—Nebraska Music Hall: Week of 12. James Smith, acrobat; Delta Lutuam, contortionist; the La Reases, novelty sketch artists; Katherine Broham, buck and wing dancer; George Constock, serio-comic; and Winnie Adams, biseque. Business good.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): The Cinematograph had to be retained for the fifth week 12-17 on account of its hit. The wins include the Four Nelson Sisters, Gertrude Mansfield, George W. Day, Clayton and Grant, Four Beech Children, Mackie and Walker, Charles and Mae Stanley, Business S. R. O. at every performance.

HARRISBURG, PA.—The Bijou (John G. Foley, manager): Business at this resort is improving and the management now assured of a prosperous season caused by a change in the method of running the house. The following people are here: Sam Drane, Clarke and Temple, Florence and Willie Bryant, Fontaine and Nesquon, Roberts and Smilax, and the Larus Shadowgraphs.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Boston Howard Atherton co. 12-17. Co. and performance excellent. Good business. The latest French novelty, *The Litograph*, was presented for the first time here 13; Gus Hill's Novelties 18-21; Hopkins' Trans Oceanic 26-31.

GRAND RAPIDS, MICH.—Smith's (W. R. Smith, man. gen.): A fairly good list of people appeared to satisfy every business week of 12. Among them are Ora and Allen May, Kennedy, Mathews, Fonti Boni Brothers, James Allen, the Dr. Phillips.

SPRINGFIELD, MASS.—Parlor Theatre (H. R. Tucker, manager): Hinton, Fry and Fields, Frank Whitman, Eleanor May, Countess Sisters, and Spencer Beron week of 12-17.

HAMILTON, CAN.—Star Theatre (Bessie and Davey, proprietors): The Rowles, Ida Rainer, Fred Vici, Chic Kehoe, Mattie Webb, the Ravens, G. Williams, and Flounce Sisters week of 12-17. Performance good; fine business.

STEUBENVILLE, O.—London Theatre (Frank J. West on, manager): The following artists appear d 12-19: Harry M. Price, James and Millie Savoy, Georgia Palmer, Simmons, Otero, and the Partelles. Performance and business good.

NORTH ADAMS.—The Bijou Theatre (Harry Morris): Business to do a good business. Harry Morris Entertainers 12-17 is not as good as previous productions but drew well.

DATES AHEAD.

[CONTINUED FROM PAGE 16.]

FLYNN AND SHERIDAN'S CITY SPORTS: Philadelphia, Pa. Oct. 19-24.

FAY F STERL EXTRAVAGANZA: Providence, R. I., Oct. 19-21; Fall River, Mass., 26-28; Worcester 29, 31; Boston Nov. 2-7.

GAY NEW YORKERS: Albany N. Y., Oct. 19-24.

GUS HILL'S NOVELTIES (Gus Hill, prop. and m. t. Newark, N. J., Oct. 19-24.

IDA FULLER VAUDEVILLE (S. T. King, mgr.): Brooklyn, N. Y., Oct. 12-21.

LONDON GAYETY GIRLS (John A. Flynn, mgr.): Philadelphia, Pa., Oct. 19-24.

MORRIS TWENTIETH CENTURY MAJOR: Lynn, Mass., Oct. 22-24; B. Stow 26-31; Brooklyn, E. D. N. Y., Nov. 2-7.

NIGHT OWLS (Fred Rider, mgr.): Boston, Mass., Oct. 19-24; New York city, 26-31; Paterson, N. J., Oct. 27.

NEW YORK STARS (Gus Hill, prop.; F. D. Bryan, mgr.): Cincinnati, Oct. 19-24.

ORANGE BLOSSOMS (Sam T. Jack, mgr.): Louisville, Ky., Oct. 18-28; Indianapolis, Ind., 26-31; Cincinnati, O. N. V. 1-7.

RICK AND BARTON GAYETY: Boston, Mass., Oct. 19-24; Lynn 26-28; Lowell 29-31; Boston Nov. 27.

REILLY AND WOOD: New York city Oct. 19-31.

ROSE HILL: Cleveland, O., Oct. 19-24.

ROSS SAVELL LONDON BILLIARDS: Fall River, Mass., Oct. 20-21.

RIDGE SANTELL: Philadelphia, Pa., Oct. 19-24.

SAM T. JACK'S CIRCUS: Buffalo, N. Y., Oct. 19-24.

SOUTH BEFORE THE WAR: Baltimore, Md., Oct. 19-24.

SATURDAY: Brooklyn, N. Y., Oct. 19-24.

SAT. JACK'S BILLIARDS: New York city Oct. 19-24.

MINSTRELS.

GEORGIA UNIVERSITY GRADUATES (John E. George, mgr.): Hillsboro, N. D., Oct. 20; Grand Fork 21, Grafton 22.

GOSTON (C. H. Larkin, mgr.): Middlebury, Vt., Oct. 20; Burlington 21; St. Albans 22; Richford 24; Newell 25.

HI MARY: Utica, N. Y., Oct. 20, 21; Albany 20, 21, 22.

PRIMROSE AND WEST (J. H. Decker, mgr.): Pittsburgh, Pa., Oct. 18-21; Philadelphia 26-31; New York city Nov. 2-9.

SHILLING'S MINSTRELS: Salt Lake City, Utah, Oct. 20.

RICH KIDS AND PRINCES: Chattanooga, Tenn., Oct. 21; Knoxville 22.

CIRCUSES.

BENTLEY: New York city—indinite.

BUFF-ELL'S WILD WEST: Kansas City, Mo., Oct. 19-20; Topeka, Kan., 21; Fort Scott 22; Sedalia, Mo., 23; Mobley 24.

RINGLING BROTHERS: Hillsboro, Tex., Oct. 20; Cleburne 21; Weatherford 22; Terrell 23; Texarkana 24; Memphis, Tenn., 25; Tupelo, Miss., 26; Mac n 28; West Point 29; Birmingham, Ala., 30; Opelika 31.

MISCELLANEOUS.

COYLE'S MUSEUM: Dallas, Tex., Oct. 12-24.

D. M. BRISTOL'S EQUINES (John C. Patrick, mgr.): Neptune Wash., Oct. 21, 22; Payson 23-24.

DAY (HYPNOTIST): Fred A. J. Dunwick, mgr.): Jersey Shore, Pa., Oct. 19-21.

EDISON VITASCOPE (J. S. McConnel, mgr.): Bridgeport, Conn., Oct. 20, 21; Bristol 22-23; Wilmette 25-27.

ELI PERKINS: Middleborough, Ky., Oct. 21; Coal Creek, Tenn., 22.

ELLIASON (Magician; W. W. Tillotson, mgr.): Augusta, Ga., Oct. 19-20; Columbia, S. C., 21-22; Asheville, N. C., 23-24; Richmond, Va., 25-26; Roanoke 29; Lynchburg 30, 31.

GU. LAW LIBRARY: Shenandoah, Ia., Oct. 20; Clarinda 21, 22; to Long 23-24.

LAURENCE (HYPNOTIST): J. C. Davis, mgr.): St. Louis, Mo., Oct. 19-24; Fort Wayne 25-31.

MASON FAMILY (Novelist; W. E. Mason, mgr.): Oct. 19-25.

THE PORTERAS (Hypnotist; E. E. Davis, mgr.): Milwaukee, Wis., Oct. 19-21.

THE LENS (HYPNOTIST): Theo. F. Adkin, mgr.): Montgomery, Ala., Oct. 19-24; Nashville, Tenn., 26-31.

THE SAGES (A. McDoyle, mgr.): Wilmington, Del., Oct. 21-24; York, Pa., 26-31; West Chester Nov. 2-7.

Received too late for classification.

AL. G. FIELD (John W. Vogel, mgr.): Fort Worth, Tex., Oct. 22; Gainesville 23; Sherman 24; Paris 25; Greenville 27; Dallas 28, 29; Sherman 30; Texarkana 31.

GUTHY BURLESQUE AND VAUDEVILLE (Martin and Franklin, mgr.): Holyoke, Mass., Oct. 20; Brockton 21; Fall River 22-24.

LILLIAN MORNING (Harry Shannon, mgr.): Northfield, Vt., Oct. 20-21; Bethel 22-23.

NEWTON AND GOODMAN: Gravois, Tex., Oct. 20; Alvarado 21-22; Midlothian 23, 24; Mansfield 25-27.

RED STOCKING (Ed. Fisher, mgr.): White Plains, N. Y., Oct. 21; Paterson, N. J., Nov. 2-7.

ROBERT DOWNS: Charleston, S. C., Oct. 21; Savannah, Ga., 22; Jacksonville, Fla., 23; St. Augustin 24; Thomasville, Ga., 25; Columbus 27; Athens 28; Atlanta 29-31.

THE WORLD AGAINST HER (Agnes Wallace, mgr.): Troy, N. Y., Nov. 5-7.

WOOD-JERSEY THEATRE: Galesburg, Ill., Oct. 19-24; Peoria 25-26; LaSalle Nov. 2-7.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Armstrong, Viola
Andrews, Pearl
Altman, Ella
Arnold, Virgie
Atherton, Nellie
Abell, Urs
Armstrong, Miss
Alden, Adelaide
Aldham, Mrs. A. B.
Abbott, Marion
Atkinson, Gladys
Bryton, Miss
Bowen, Arts
Buckley, Agnes
Briggs, Nellie
Burrington, Anna
Burke, Mrs. Fred
Burke, Mrs.
Burke, Gracie
Baldwin, Kitty
Bowen, Minnie
Burroughs, Marie
Burrows, Agnes
Burton, Corinne
Carleton, Marion
Carpenter, Irene
Cunning, Addie
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People went to the theatre last night expecting something new and unique in the line of magic from Bancroft, the magician, whom they had heard a great deal of, but had never seen in this city before. And they were not disappointed.

His entertainment combines scenic effects, terpsichorean specialties, Japanese juggling, etc., with eight or nine hand and finger巧技. At the same time, however, Bancroft is the life and soul of the show. His dexterity is simply marvelous. There was not a trick that he attempted but was performed in a simply perfect manner. He is a master of his art. And besides being a master, he is an inventor. He did several acts—experiments, he calls them—that have never been seen here before. Even in the threadbare matter of card tricks he produced novelties that were at once mystifying and amazing. While putting on new things, he left off many old ones affected by nearly all magicians and have become known as stock-in-trade. For instance, there was a happy absence of pulling baby clothes out of the hat of an old bachelor, and things of that kind.

His skull trick is wonderful. A human skull, 1000 years old, "to the performer's personal knowledge," is placed upon a sheet of glass in such a manner that it is impossible that an electrical connection, or connection with strings and wires, could be made with it without the knowledge of the audience. The skull is then made to do some intricate calculations, and answer abstract questions, by rapping with its lower jaw bone upon the glass. A column of figures compiled by several persons in the audience without Bancroft's seeing them is added by the skull before the person in the audience holding the figures has completed an addition. And the skull makes no mistakes. This is one of the best tricks ever seen here.

Concluding the first part, "It's a We-We" Cubit does some clever dancing. He is a mate of a child. But he dances the sailor's hornpipe in a manner that never fails to win an encore. The third part presents Satu-

me, a Japanese juggler of remarkable accomplishments. His acts probably are not surpassed even in his own country, where jugglers attain to perfection. The scene effects in both of these acts are perfect. Bancroft carries all of his own stage settings, and they must represent a considerable fortune.

In the third scene Mr. Bancroft presents the midnight mysteries of the Yogi of India, or the "black knight" as he has been termed by others who have practised in it. He has made some improvements, however, and the illusion is thorough and complete. Table tumblers, watches, and anything else that the magician chooses to use, appear and disappear as if through the agency of some mysterious power. A woman appears dressed in white. She is covered with a white sheet in the centre of the stage. A wave of the wand, and though she appears still to be standing there, the sheet is withdrawn and she is gone.

The scene effects in the fourth act are rich. The magician appears surrounded by the richest stage settings and handsome curtains, all in consonance with the remarkable work that follows. Bancroft here presents many new features in the way of sleight-of-hand which give his spectators much to wonder at. Perhaps the most startling trick was with a card selected from the middle of a deck by a party in the audience. From two cards thus selected one is chosen on a call from the audience and the party holding the card torn into eight pieces, keeping one of them. The magician took the seven pieces, and in a moment one of the ushers brought him a sealed envelope, which another party was requested to hold. The seven pieces were made to disappear as if into the envelope, and in a moment when the envelope was torn open a card was taken out with one piece gone. That piece was in the hands of the other party, and titled exactly. This and many other similar mysterious tricks are performed with ease and "ability." The scene concludes with the well-known silk hat trick, with the difference that the borrowed hat, which was apparently demolished, is handed out by Neptune, who appears in a tableau called the "House of Magic."

Mr. Bancroft will repeat his excellent performance at the matinee this afternoon and again night.

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